

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3578.

SATURDAY, MAY 23, 1896.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.** 5a, Pall Mall East.—THE ANNUAL EXHIBITION NOW OPEN, 10 to 6. Admission 1s. SAMUEL J. HODSON, R.W.S., Secretary.

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**ROYAL INSTITUTION OF GREAT BRITAIN.** Albemarle-street, Piccadilly, W.

TUESDAY NEXT (May 26), at 3 o'clock, Professor T. G. BONNEY, LL.D. F.R.S., FIRST of TWO LECTURES on 'The Building and Sculpture of Western Europe.' (The Tyndall Lectures.) Half-a-Guinea the Course.

THURSDAY (May 28), at 3 o'clock, ROBERT MUNRO, M.D. M.A., FIRST of TWO LECTURES on 'Lake Dwellings.' Half-a-Guinea.

SATURDAY (May 30), at 3 o'clock, Dr. E. A. WALLIS BUDGE, M.A. Litt.D. F.R.S., Keeper of the Egyptian and Assyrian Antiquities, British Museum, FIRST of TWO LECTURES on 'The Moral and Religious Literature of Ancient Egypt.' Half-a-Guinea.

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**LONDON ASSOCIATION OF CORRECTORS of the PRESS and READERS' PENSION COMMITTEE.**—The SIXTH ANNUAL DINNER will take place on SATURDAY, May 30, at the HOLBOURN RESTAURANT (Venetian Salon), under the Presidency of L. UPOUTT GILL, Esq. The names of Gentlemen willing to support the Chairman will be gladly received by the Secretary, Mr. JOHN RANDALL (to whom cheques for the Benevolent Fund or for the Readers' Pension may be made payable), at the Offices of the Association, 35, Chancery-lane, W.C.

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**UNIVERSITY COLLEGE, LIVERPOOL.**

**QUEEN VICTORIA PROFESSORSHIP OF LAW.** The Council invite applications for the QUEEN VICTORIA PROFESSORSHIP OF LAW, which will be VACANT on the 1st OCTOBER NEXT by the resignation of Professor JENKS. Applications, with references and copies of testimonials, should be sent, on or before the 30th June, to the Secretary of the Liverpool Board of Legal Studies, 13, Union-court, Liverpool, from whom particulars may be obtained. E. LONDINI, Registrar.

**UNIVERSITY COLLEGE OF NORTH WALES, BANGOR.**

The appointment of a TEMPORARY LECTURER in MODERN HISTORY, to undertake the full duties of the Department for next Session, is contemplated. Salary 300. A more definite announcement will be made next week. JOHN EDWARD LLOYD, M.A., Secretary and Registrar.

**COUNTY BOROUGH of SALFORD.**

**MUNICIPAL TECHNICAL INSTITUTE.** The following appointments are about to be made, viz.:—CHIEF LECTURER in CHEMISTRY, Salary 300. CHIEF LECTURER in DYING, Salary 150. ART MASTER, Salary 220. Forms of application and particulars of duties may be obtained upon application to the SECRETARY, at the Institute, Peel Park, Salford. By order, SAMUEL BROWN, Town Clerk. Town Hall, Salford, May 6, 1896.

**UNIVERSITY of ABERDEEN.**

**ANDERSON LECTURESHIP IN COMPARATIVE PSYCHOLOGY** (Ord. No. 105).

The University Court will proceed EARLY in JULY to the Election of a LECTURER on COMPARATIVE PSYCHOLOGY. The Lecturer will be required to deliver an Honorary Course of not fewer than Fifty Lectures, extending over not more than six months. The Lectureship will be tenable for five years, and the Lecturer will be eligible for re-election. He will be expected to enter on his duties next October.

The Lecturer will receive the free income of Dr. William Anderson's Bequest, amounting at present to about 350, per annum. Applications, with such testimonials as the Candidate may desire to offer, must be lodged, on or before July 4 ensuing, with: ROBERT WALKER, Esq., M.A., Secretary of the Court. University of Aberdeen, May 14, 1896.

**FIRTH COLLEGE, SHEFFIELD.**

The Council of Firth College intend to appoint a PROFESSOR of ENGLISH LANGUAGE and LITERATURE for the Session commencing in October next. Candidates are requested to send applications before June 10.—Further particulars may be obtained from ELLSON DRURY, Registrar.

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**MESSRS. ROBINSON & FISHER** are favoured with instructions to SELL, at their Rooms, above, on THURSDAY, June 11, at about 2 o'clock, immediately after the Sale of the Effects of the late Alfred Montgomery, Esq., an important and very charming WORK by GEORGE ROMNEY, containing Portraits of Lady Clifden, Great-grandmother of the late Lord Clifden, and her Sister, Lady Eliza Spencer, Daughter of the Duke of Marlborough, in an Allegory representing Music and Painting, presented to the family by the then Duke of Marlborough. The Work is in perfect condition, and is possibly one of the finest examples of Romney ever submitted to public competition.

May be viewed three days prior to Sale, and Catalogues had.

**WILLIS'S ROOMS, KING-STREET, ST. JAMES'S-SQUARE.**

A small Collection of choice old French Decorative Furniture, Clocks, Bronzes, Candelabra, &c. (by direction of the Executors of a Nobleman, deceased).

**MESSRS. ROBINSON & FISHER** are favoured with instructions to SELL, at their Rooms, above, on FRIDAY, June 12, at 3 o'clock precisely (immediately after the Sale of the Property of the late Alfred Montgomery, Esq.), a small COLLECTION of OLD FRENCH DECORATIVE FURNITURE, including a Drawing-Room Suite, Tables, Torcheres, valuable Clocks, and Candelabra—a Pair of Old Céladon Jardinières, with Louis Quinze mounts—Statuary—Marble Busts—Bronzes—Decorative Property.

May be viewed four days prior, and Catalogues had.

**WILLIS'S ROOMS, KING-STREET, ST. JAMES'S-SQUARE.**

A Collection of beautiful Old Sixteenth Century carved Italian Decorative Furniture and Old Oriental China, the Property of a Gentleman, removed from the country; also a Collection of Pictures by the Old Masters, including a noble example by A. Canaletti (by direction of the Trustees).

**MESSRS. ROBINSON & FISHER** will SELL, at their Rooms, above, on FRIDAY, June 12, at 1 o'clock precisely, a COLLECTION of OLD ITALIAN DECORATIVE FURNITURE, including several very fine Cabinets of exquisite workmanship—Tables—Chairs—Marqueterie Coffers—an old oak Gothic Credence—Limoges Enamels—rare old Oriental and Japan China—Wall Lights—Clocks—Bronzes—and a small Collection of Pictures by the Old Masters, including works by Canaletti, Cotes, Harlowe, Buckner, Sartorius, and others.

May be viewed four days prior, and Catalogues had.

**WILLIS'S ROOMS, KING-STREET, ST. JAMES'S-SQUARE.**

A small Collection of choice Old French Decorative Furniture, Louis XV. and XVI. Clocks, Bronzes, Candelabra, &c. (by direction of the Executors of a Nobleman, deceased).

**MESSRS. ROBINSON & FISHER** are favoured with instructions to SELL, at their Rooms, above, on FRIDAY, June 12, at 1 o'clock precisely, a small COLLECTION of OLD FRENCH DECORATIVE FURNITURE, including a Drawing-Room Suite, Tables, Torcheres, valuable Clocks, and Candelabra—a Pair of Old Céladon Jardinières, with Louis Quinze mounts, Statuary—Marble Busts of Napoleon—Bronzes—Decorative Property.

May be viewed four days prior, and Catalogues had.

**WILLIS'S ROOMS, KING-STREET, ST. JAMES'S-SQUARE.**

A Collection of rare old Engravings, chiefly of the English School, comprising fine Mezzotints and many others printed in Colour, in brilliant condition, the Property of a Gentleman.

**MESSRS. ROBINSON & FISHER** are favoured with instructions to SELL, at their Rooms, above, on MONDAY, June 13, at 1 o'clock precisely, the above COLLECTION of MEZZOTINTS and other ENGRAVINGS in Colours after Cosway, including very fine examples of Mrs. Fisher's, The Birth of the Titans, and many others—beautiful Engravings by Bartolozzi, some of the highest quality, including a fine example of the large print of the Muses—fine Mezzotints, including Black Munday and Juice Domum, after Bigg, and others of G. Morland, &c.

May be viewed the Friday and Saturday prior, and Catalogues had.

The Library of WILLIAM ANGERSTEIN, Esq., of Weeting Hall, Brandon, Norfolk.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, May 27, and Three Following Days, at 1 o'clock precisely, the LIBRARY of WILLIAM ANGERSTEIN, Esq., of Weeting Hall, Brandon, Norfolk, consisting of Works in Literature; a PORTION of the LIBRARY of the LADY of TITILE, consisting of Modern Standard Books, and other Properties, including Works on Natural History—County Histories—Illustrated Works by Lodge, Boydell, Bartolozzi, Bewick, &c.—Crusoe's Dictionary—Stephen's Dictionary of National Biography, and Works by Ruskin, Thackeray, and Dickens—Autograph Letters collected by Ralph Thoresby, the Historian of Leeds—Engravings—Dramatic Autographs.

May be viewed on Saturday and Tuesday, May 23 and 26. Catalogues may be had.

Engravings and Drawings, including the Collection of F. C. HILL, Esq., of Temple Sowerby.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 1, and Following Day, at 1 o'clock precisely, the valuable and interesting LIBRARY of ALFRED CRAMPON, Esq., of Paris, comprising important First Editions of our Great English Poets and Authors, amongst which will be found the following:—The Works of Geoffrey Chaucer, 3 vols. 1710—Gay's Fables, 1727—38—Goldsmith's Vicar of Wakefield, Salisbury, 1760—Deserted Village, 8vo. 1770—uniquely—Gower's De Confessione Amantis, 1532—Herick's Desperides, 1648—Milton's Paradise Lost, 1687—Regained, 1671—Shakespeare, Fourth Edition, 1685—Two Noble Kinsmen, 1634—Spenser's Fairy Queen, 1609—also Browning's Pauline, 1853—Byron's Poems on Various Occasions, Privately Printed, 1807—English Bards, the exclusively rare Fifth Edition, 1811—The Walrus, 1813—Shelley's Zastrozzi, 1810—St. Irvine, 1811—Queen Mab, with MS. Notes, 1813—Tennyson's Poems by Two Brothers, Large Paper, 1827—The Window and the Field, both Privately Printed, 1827—Wordsworth's Grace Darling, Privately Printed, 1838, &c. Many with Autograph Presentation Inscriptions, and the whole either in the original publisher's binding or in bindings by Bedford, Riviere, Joly, Lortie, &c.

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The valuable Library of ALFRED CRAMPON, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 3, and Following Day, at 1 o'clock precisely, the valuable and interesting LIBRARY of ALFRED CRAMPON, Esq., of Paris, comprising important First Editions of our Great English Poets and Authors, amongst which will be found the following:—The Works of Geoffrey Chaucer, 3 vols. 1710—Gay's Fables, 1727—38—Goldsmith's Vicar of Wakefield, Salisbury, 1760—Deserted Village, 8vo. 1770—uniquely—Gower's De Confessione Amantis, 1532—Herick's Desperides, 1648—Milton's Paradise Lost, 1687—Regained, 1671—Shakespeare, Fourth Edition, 1685—Two Noble Kinsmen, 1634—Spenser's Fairy Queen, 1609—also Browning's Pauline, 1853—Byron's Poems on Various Occasions, Privately Printed, 1807—English Bards, the exclusively rare Fifth Edition, 1811—The Walrus, 1813—Shelley's Zastrozzi, 1810—St. Irvine, 1811—Queen Mab, with MS. Notes, 1813—Tennyson's Poems by Two Brothers, Large Paper, 1827—The Window and the Field, both Privately Printed, 1827—Wordsworth's Grace Darling, Privately Printed, 1838, &c. Many with Autograph Presentation Inscriptions, and the whole either in the original publisher's binding or in bindings by Bedford, Riviere, Joly, Lortie, &c.

May be viewed two days prior. Catalogues may be had; if by post on receipt of four stamps.



The valuable Collection of Engravings of WILLIAM ANGERSTEIN, Esq., of Westling Hall, Brandon, Norfolk.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, June 5, and Following Day, at 1 o'clock precisely, ENGRAVINGS and DRAWINGS (framed and in the Portfolio), including the COLLECTIONS of WILLIAM ANGERSTEIN, Esq., of Westling Hall, Brandon, Norfolk, of H. C. WHITE, Esq., of Wembdon, Bridgewater, and of MORTON K. PETO, Esq., and comprising Fancy Subjects by G. Morland and other Masters of the English School, some printed in Colours—Sporting Prints—an extensive Collection of the Works of Sir J. Reynolds—Engravings and Engravings by Old Masters—Plates from Turner's 'Liber Studiorum'—Drawings and Engravings by W. Blake—Water-Colour Drawings by T. Rowlandson, &c. May be viewed two days prior. Catalogues may be had.

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A Further Portion of the famous Collection of Manuscripts of the late Sir THOMAS PHILLIPS, Bart.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 10, and Following Days, at 1 o'clock precisely, a PORTION of the famous COLLECTION of MANUSCRIPTS and AUTOGRAPH LETTERS, &c., of the late Sir THOMAS PHILLIPS, Bart., of 2, F.R.S., &c., Middle Hill, Worcester-shire, and Thriestane House, Cheltenham. The Manuscripts include about 200 Volumes on Yellum, dating from the Ninth to the Fifteenth Century—important Works relating to France, Scotland, and Ireland—Early Chronicles and other Historical Works—Classical, Mathematical, and Medical Works—State Papers of the Reigns of Charles II., William III., and Queen Anne—Bibles—Palimpsests—Lectonaries—Missals—Choral Books—Poems by Lydgate, Hampole, Occleve, Garth, Surrey, Wyatt, and other Fifteenth Century Poets—Household and Wardrobe Books of Edward I. and II., Queen Johanna, Queen Elizabeth, Prince Henry, Privy Council of Henry VIII., James II., &c.—fine Collections relating to Devon, Somerset, Shropshire, Yorkshire, &c.—with valuable Shakespeare and Wickliffe Manuscripts.

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**MESSRS. KNIGHT, FRANK & RUTLEY will sell by AUCTION**, at their Conduit-street Galleries, 9, Conduit-street, and 23A, Maddox-street, W. on THURSDAY, May 28, at 1 o'clock precisely, COLOURED ENGRAVINGS, MEZZOTINTS, and OIL PAINTINGS, as above.

On view two days prior. Catalogues free.

By Order of Executors.—Costly JEWELS and PLATE—A pair of superb Pearl and Brilliant Earrings—A Lady's Gold Keyless Watch, the case encrusted with diamonds—Sapphire and Brilliant Earrings—A Watch Chain of single Pearls and Turquoise—beautiful Brilliant Rings and other Bijouterie—rare old Miniatures—a Louis XV. Bloodstone Ring with the case pierced and chased—Gold Cover—Silver Plate and Plated Ware. Also other Properties, including Old English Furniture removed from a Country Mansion, Bronzes, China, Enamels, and Curios.

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On view two days prior. Catalogues free.

Hammerless Guns.—Important Sale of High-Class Sporting Guns, Rifles, and Fowling Pieces, Revolvers, Pistols, Swords, and Specimen Arms of various Periods—Fishing Tackle, Salmon and Trout Rods, Landing Nets, and Miscellaneous.

**MESSRS. KNIGHT, FRANK & RUTLEY will sell by AUCTION**, at their Conduit-street Galleries, on WEDNESDAY, June 1, the above SPORTING PROPERTY. Gentlemen desirous of including any articles should communicate with the Auctioneers, 9, Conduit-street, and 23A, Maddox-street, W.

#### FRIDAY NEXT.

Photographic and Scientific Apparatus.

**MR. J. C. STEVENS will sell by AUCTION**, at his Great Rooms, 35, King-street, Covent-garden, on FRIDAY NEXT, May 23, at half-past 12 o'clock precisely, a FURTHER PORTION of the MICROSCOPIC and other SCIENTIFIC EFFECTS of the late Capt. CHAS. TYLER, of Finchley—Photographic and Electrical Apparatus—Telescopes—Opera Glasses—Lanterns and Slides—Books—Furniture—and Miscellaneous.

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will hold the following SALES by AUCTION, their Great Rooms, King-street, St. James's-square, the Sales commencing at 1 o'clock precisely:—

On THURSDAY, May 28, PORCELAIN and DECORATIVE OBJECTS from numerous Sources, including a small COLLECTION of BRONZES, sold by order of the Executors of Dr. W. WILBERFORCE SMITH, deceased, late of Stratford-place.

On FRIDAY, May 29, the COLLECTION of OLD ENGLISH ENGRAVINGS of SIR WALTER GILBEY, Bart.

On FRIDAY, May 29, the SECOND PORTION of valuable STOCK of JEWELS, SILVER PLATE, and PLATED ARTICLES of Mr. A. J. MARRIOTT, late of Oxford-street.

On SATURDAY, May 30, MODERN PICTURES and SCULPTURE, the Property of the late Lady LYCETT; and MODERN PICTURES, the Property of THOMAS COLLS, Esq.

On MONDAY, June 1, fine OLD ENGLISH SILVER and SILVER-GILT PLATE, the Property of a GENTLEMAN.

On MONDAY, June 1, and Following Day, a COLLECTION of DRAWINGS and MINIATURES by Richard Cosway, R.A.

On THURSDAY, June 4, OLD ENGLISH SILVER PLATE of the late Right Hon. Sir R. P. AMPHLETT, and OLD ENGLISH SILVER, the Property of A. SEYMOUR, Esq.

On THURSDAY, June 4, COLLECTION of AUTOGRAPH LETTERS, the Property of WILLIAM FOITESCUE, Esq., and other Manuscripts and Autographs from various private sources.

On MONDAY, June 8, and Following Days, the COLLECTION of OBJECTS of ART, PORCELAIN, and DECORATIVE FURNITURE of the late Right Hon. Sir JULIAN GOLDSMID, Bart. M.P.

On SATURDAY, June 13, the COLLECTION of PICTURES of the late Right Hon. Sir JULIAN GOLDSMID, Bart. M.P. Illustrated Catalogues, price 5s., may be had.

#### NOTES and QUERIES. (EIGHTH SERIES.)

THIS WEEK'S NUMBER (May 23) contains—

NOTES.—"Silver-tongued" Smith—Richard III.: The Evil Eye—Granley Vicarage—Muirburn—"T. Smith, Topographer—Printer's Bunder—Sale of Flying Carriage—What is a Town?"—Sir W. Hamilton's Successor—Fish and Ring Story—Old London Maps and Plans—M.P.s in Dictionary of National Biography—Wedding Ceremony—Rev. C. Clarke.

QUERIES.—Sale of Haydon's Effects—"Orthodoxy is my Doxy"—"Dondaniel"—Scottish University Courses—S. Traversa—M.S. of Charters—Irish "Discoveries"—"Galleys"—"Galeotto"—George Borrow—Primitive Distribution of Land—Ante-Maud—Creeping through the Horse-collar—Chelsea Enamel—Peacock Feathers—Hair Male of Maxwell—Lion's Dog—Authors Wanted.

REPLIES.—Merchants' Marks—Rostall—Maebrie Genealogy—"Ade"—Hovel or Howell—"Padrone"—"Mare"—Skull in Portland—Lunenburg—Royal Commissions—Fleur-de-lis—Etymology of "Mass"—Gilt-edged Writing-paper—Pickering and Whitliff Press—"Foot's Ranges"—Loop-hole Architecture—"Sulphur"—"Skigram"—Dr. Juxon—"Ave Caesar"—"Mised"—"Mizzled"—Divining Rod—Sir J. Hawkwood—The Waterloo Dinner—Cruces in Translation—Sir S. B. Smythe—Free Public Libraries—Constance of Evelyn—Leaves Imprinted on Clay Floors—Aldaban—"The Guesur"—Hogarth—"Boah"—Inaccurate Indexes—A Long Record.

NOTES on BOOKS.—Leland's 'Legends of Florence'—Heckethorn's 'Lincoln's Inn Fields'—'Dog stories from the Spectator'—'By Meadow and Stream'.

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## CONTENTS.

	PAGE
WEIR OF HERMISTON ... ..	673
THE LIFE AND LETTERS OF O. W. HOLMES ... ..	673
DEL MAR'S HISTORY OF MONETARY SYSTEMS ... ..	675
MADAGASCAR AND THE FRENCH ... ..	675
DARSHIRE'S ESSAYS IN COMPARATIVE PHILOLOGY ... ..	677
LAWRENCE'S PRINCIPLES OF INTERNATIONAL LAW ... ..	677
SHORT STORIES ... ..	678
INDIAN LITERATURE ... ..	678
AMERICAN HISTORY ... ..	678
BIBLIOGRAPHICAL LITERATURE ... ..	679
OUR LIBRARY TABLE—LIST OF NEW BOOKS ... ..	679—680
THE OLD HORSE; PORSON; WORDSWORTH; THE MUNICIPAL RECORDS OF CARDIFF; THE 'DICTIONARY OF NATIONAL BIOGRAPHY'; THE HISTORICAL MANUSCRIPTS COMMISSION; ROSETTI'S UNPUBLISHED POEMS ... ..	681—683
LITERARY GOSSIP ... ..	683
SCIENCE—THE PRESENT EVOLUTION OF MAN; SOCIETIES; MEETINGS; GOSSIP ... ..	684—687
FINE ARTS—THE ICONOGRAPHY OF DON QUIXOTE; LIBRARY TABLE; THE ROYAL ACADEMY; SALES; GOSSIP ... ..	687—690
MUSIC—THE WEEK; GOSSIP; PERFORMANCES NEXT WEEK ... ..	691—692
DRAMA—THE WEEK; GOSSIP ... ..	692

## LITERATURE

*Weir of Hermiston.* By Robert Louis Stevenson. (Chatto & Windus.)

STEVENSON'S '*Weir of Hermiston*' certainly promised to be the best of his novels; yet it is impossible to tell how the promise would have been carried out. Mr. Colvin has gone so far as to say that he knows no work in the literature of romance more masterly or of more piercing human interest or of more concentrated imaginative vision. This can only be taken as an *ex parte* statement.

The fact is that the development of the story does not reach a point at which Stevenson would have competed with the great masters of romance. His theme was to have been that of Brutus condemning his son, the Brutus in this particular instance being the hanging Lord Braxfield, known in Scotch gossip. This was to have been led up to by a tale of seduction and murder, and followed by the breaking of the gaol in which the condemned hero was confined. As the story at present exists it breaks off before seduction or murder, condemnation or rescue. Under these circumstances it is impossible to say what increase of mastery Stevenson had obtained during the last weeks of life in the delineation of the acuter phases of human passion.

Of the hanging judge, however, we see enough to feel confident that he would have proved a masterpiece. The coarse dignity and power of the man are brought out sufficiently well in the prologue to make one feel confident that the scene of the trial, if it could have been given some show of *vraisemblance*, would have been effective. But could it? Such a violation of the decencies of justice as the condemnation of a son by his own father would no more have been possible in Scotland than anywhere else in modern times. Stevenson was aware of this difficulty, and was casting about for a mode of overcoming it. It would seem as if the Brutus in the modern version only directed his son to be arrested on the capital charge.

The weakness of the book consists in its villain, "the young fool advocate," who was to have seduced the heroine and to have been slain by the younger Hermiston.

But he is too facile and flimsy a rogue to impart tragic intensity to any part of the plot hinging on him. It would have taxed all Stevenson's ingenuity to have preserved our respect for his heroine if she had become the victim of such a plaster Mephistopheles.

It would, indeed, have been the heroine that would have taxed Stevenson's powers to the utmost. He had evidently braced himself up to prove to the world that he could draw a woman. But the very elaborateness of the effort arouses our doubts. Nearly fifty pages—about one-fifth of the whole fragment—are devoted to the first glances and meeting of the lovers. This does not look like mastery. A greater artist would have produced his effects with fewer lines. Indeed, the whole book promised to be of unusual length for Stevenson if it had been carried out on the same scale as the preliminaries. Greater power is shown, however, in the few touches which make the heroine's mother stand out for us and live. Another female portrait almost equally successful is that of the elder Kirstie, the heroine's aunt and the hero's retainer, who is attached to him with a devotion the complex elements of which are indicated with masterly skill. Yes, Stevenson could draw a woman, but it was only when the fires of her womanhood had burnt down. To him woman remained throughout the eternal puzzle. The very last page of the book before us contains the sentence, "He saw for the first time the ambiguous face of woman as she is." The words might apply to Stevenson as much as to his hero. But the great masters of romance know something more of woman than that.

But if he knew not woman, how well he knew men, young or old! Take, for instance, this passage, in which Stevenson stances in his own way how in spring a young man turns to love:—

"Brightnesses of azure, clouds of fragrance, a tinkle of falling water and singing birds, rose like exhalations from some deeper aboriginal memory, that was not his, but belonged to the flesh on his bones. His body remembered; and it seemed to him that his body was in no way gross, but ethereal and perishable like a strain of music; and he felt for it an exquisite tenderness as for a child, an innocent, full of beautiful instincts and destined to an early death."

Or, again, take this picture of Lord Hermiston standing before the body of his wife:—

"Dressed as she was for her last walk, they had laid the dead lady on her bed. She was never interesting in life; in death she was not impressive; and as her husband stood before her, with his hands crossed behind his powerful back, that which he looked upon was the very image of the insignificant. 'Her and me were never cut out for one another,' he remarked at last. 'It was a daft-like marriage.' And then, with a most unusual gentleness of tone, 'Puir bitch,' said he, 'puir bitch!'"

The whole man is there.

Stevenson has been scarcely so successful with the "Four Black Brothers of the Cauldstaneslap," who were to have become the deities of the machinery of the tale. So far as we have them, none of them lives except Dandie the poet. The story of their ride after their father's murderers is largely spoilt for us by the mixture of Scots and English in which it is written. Indeed, the

whole book carries the licence of the "kail-yard" to an extreme. We can scarcely have half the book before us, yet already the glossary, which is eminently necessary, deals with over a couple of hundred words. Lord Hermiston objects to "palmering about in bauchles." He talks a little "sculduddery" after dinner. We have "ettercaps" and "carlines," scraps of Scots "ballants," and, in short, the book is not for the Southron.

But it is perhaps unreasonable to judge this fragment as if it had been presented to us in what would have been its final form. There can be little doubt that Stevenson, with his fine literary tact, would have reduced the dialect and shortened some of the preliminaries if he had had time to complete the book. But Stevenson's friends have made such exaggerated claims for it that one is called upon to judge it from the standpoint of the highest, and to indicate its failings when so judged. That it indicates a further stage towards maturity in Stevenson's art can be willingly granted. That the handling of character is as firm as in any other part of his work is equally obvious. '*Weir of Hermiston*' intensifies our regret at the early loss of its author. It promised to be—it might have been—his masterpiece. Even as it is, it is a masterly torso.

*Life and Letters of Oliver Wendell Holmes.* By John T. Morse, jun. 2 vols. (Samson Low & Co.)

MR. MORSE belongs to the younger generation of American men of letters, and he very ably supports the fame of his native New England for sound scholarship, urbanity, and literary skill. In the *Athenæum* for the 2nd of February, 1893, we gave the praise which it well deserved to his admirable '*Life of Lincoln*'; we now gladly compliment him upon this excellent '*Life*' of his distinguished uncle Oliver Wendell Holmes.

Holmes was born on the 29th of August, 1809, and he was gratified to be able to note that Mr. Gladstone, Tennyson, Darwin, and Lincoln entered the world in that year. It pleased him also to record that he had descended from, and lived among, people of good birth and breeding, and he thought that he had a right to be grateful for a "bringing up in a library where he bumped about among books from the time when he was hardly taller than one of his father's or grandfather's folios." His hours in a library did not determine his vocation. His first love was medicine, which he studied at home and in Paris; and in Paris he became, as he wrote, more attached every day to his profession. In after life he regretted the loss of opportunities of which in earlier years he did not know the value:

"I was busy enough during the time I spent in Paris, but saw little outside hospital and lecture rooms. If I had known how much literature would occupy my time in later years, I should have taken the pains to meet the historians Thiers and Guizot—Balzac, Victor Hugo, Lamartine, Béranger—George Sand, and others of the celebrities in politics, letters, and science. I saw the great actors, singers, and dancers, Mlle. Mars, Ligier, Frederick le Maître, Lablache, Tamburini, Grisi, and Taglioni. The Déjazet was the particular star at the Palais

Royal. I remember her well about the middle of her perennial existence, the stability of which was the keenest satire on the perpetual changes of the government under which she lived. I remember Arago, a man of singularly fine presence, Poisson the mathematician..... But I never went lion-hunting as I might have done."

He liked France and the French from the outset of his acquaintance, and he found Englishmen to be generally the most disagreeable people he met in Paris, writing that the English medical students in Paris "could not compare with the American." He could mingle sarcasm with his patriotism, writing to his parents:—

"The Americans had a dinner as usual on the Fourth of July, where that inextinguishable gentleman M. Lafayette and his progeny stirred up our patriotism with their presence. The partridges stuffed with truffles were good, no doubt, and the fifty wines worthy of praise, but the toasts were stale and the speeches farcical, to say nothing of the scrape's costing seven dollars to each enthusiastic Republican."

While not averse to amusement, he did not dissipate his time, and, after a year's residence in Paris, he could send this creditable account to his parents:—

"I have employed my time with a diligence that leaves no regrets. My aim has been to qualify myself so far as my faculties would allow me, not for a mere scholar, for a follower of other men's opinions, for a dependent on their authority, but for the character of a man who has seen, and therefore knows; who has thought, and therefore has arrived at his own conclusions. I have lived among a great, a glorious people; I have thrown my thoughts into a new language; I have received the shock of new minds and new habits. I have drawn closer the ties of social relation with the best-informed minds I have been able to find from my own country; and, few though they may have been, I think I may say that I have friends in at least two of our cities and a home at least in one."

Nearly two months after writing these sentences, Holmes visited London, where he saw Westminster Abbey, which he styled "not half as handsome as Notre Dame outside, but finer in the interior." He was present at a State performance at the opera, and wrote an account which he would not have reprinted in later life, when his aversion to the so-called picturesque reporter was often expressed, and when his own artistic sense of the fitness of things was fully developed:

"I had to give more than two dollars for a pit ticket, and had hardly room to stand up, almost crowded to death. The Duchess of Kent and the Princess Victoria—a girl of fifteen, and heir of the throne—came in first on the side opposite the King's box. The audience applauded somewhat—not ferociously..... The Princess is a nice fresh-looking girl, blonde and rather pretty. The King looks like a retired butcher. The Queen is much such a person in aspect as the wife of the late William Frost, of Cambridge, an exemplary milkman, now probably immortal on a slab of slatestone as a father, a husband, and a brother. The King blew his nose twice, and wiped the royal perspiration repeatedly from a face which is probably the largest uncivilized spot in England. ....I have a disposition to tartness and levity which tells to the disadvantage of the royal living and the plebeian defunct, but it is accidental and must be forgiven."

The impression made upon him by Edward Irving merits as much attention as that of State ceremonies and royal personages:—

"I heard this notorious preacher the other Sunday. He is a black, savage, saturnine, long-haired Scotchman, with a most Tyburn-looking squint to him. He said nothing remarkable that I remember, and I should suppose owes much of his reputation to a voice of great force and compass, which he managed nearly as well as Macready. The charlatan he most resembles is Mr. —, whose yell is, however, instinct with a profounder expression of vulgarity and insolence. Mr. Irving and his flock have given up the unknown tongue, and confine themselves to rolling up their eyes so as to show the whites in a formidable manner. I would ask for no better picture than has been presented by these poor enthusiasts, drunk with their celestial influences and babbling paltry inanities."

After returning to his native city he was appointed Professor of Anatomy, first at Dartmouth and next at Harvard, and married a wife by whom he had sons, one of whom is now among the most esteemed judges in the Supreme Court of Massachusetts, and daughters who did not survive him. He wrote medical treatises which were as noticeable for their literary as for their professional merit. It is a remarkable fact that, though occupying a professor's chair for thirty-five years, he kept in touch with the outside world, and it could not be said with truth of his chair that it was

"an insulating stool, so to speak; his age, his knowledge, real or supposed, his official station, are like the glass legs which support an electrician's piece of furniture, and cut it off from the common currents of the floor upon which it stands."

He was untiring in acquiring knowledge, and what he wrote to his friend Barnes in 1828 continued true during his whole life: "I have been learning a little of almost everything, and a good deal of some things." Happily, however, he was never satisfied with a little only, and he laboured to master every subject which interested him. Therefore he was justified in writing, "The difference between green and seasoned knowledge is very great." While as patriotic as any of his countrymen, he had the courage to tell them wholesome truths, of which the following is a specimen:—

"Our American atmosphere is vocal with the flippant loquacity of half knowledge. We must accept whatever good can be got out of it, and keep it under as we do sorrel and mullein and witch-grass, by enriching the soil, and sowing good seed in plenty; by good teaching and good books, rather than by wasting our time in talking against it. Half knowledge dreads nothing but whole knowledge."

Before and after engaging in professional practice—indeed, till the last years of his life—he was an assiduous writer of verses; a few of his pieces, such as 'The Last Leaf' and 'The Chambered Nautilus,' are among the best examples of the best American poetry. In all his prose and verse Dr. Holmes was a master craftsman. He had a reverence for pure English which did him honour, and while he wrote verses with ease he was never slovenly, and the appropriateness of his epithets and the happiness of his phrases stamp him as a scholar who had been endowed with a rare facility for rhyming. His first volume of verse appeared in 1836. It did not serve to increase his medical practice. He was asked, however, to lecture on poets and poetry, and he did so for several seasons. In after life he looked back upon this lecturing as "a hard business and a poorly

paid one," yet as one out of which a kind of living could be got by him who "had invitations enough."

Till the year 1857 Dr. Holmes had no reputation outside a small and critical New England circle. He was known to his friends as a clever man, a facile and pleasing versifier, a sprightly and witty companion, and a medical professor whose lectures were highly esteemed. In that year the *Atlantic Monthly* was started, and he was asked to become a contributor. He chose 'The Autocrat of the Breakfast Table' as the title for a series of papers, which was the first of several resembling it in character and differing chiefly in the titles. He had contributed two articles with the same title to the *New England Magazine* a quarter of a century before beginning his first contribution to the *Atlantic Monthly* with the words: "I was just going to say, when I was interrupted." Dr. Holmes's papers contributed to render the magazine and himself famous. They had the supreme advantage of being the production of a well-stored mind and of a man who had seen and observed many things and people, of one who could enliven his pages with dainty verse and whose prose was delightful.

Although Dr. Holmes did not pass away till the 7th of October, 1894, his biographer can record little after 1857 which is unknown to the reader of his works. His life was uneventful, and, despite domestic trials and losses, singularly placid. He kept aloof—as did several of the best of his contemporaries, Prescott, for instance, and Longfellow—from politics. He had hosts of admirers and friends, and hosts of tormentors in the form of persons who desired him to read their manuscripts and to send them his autograph. He bore these plagues with a philosophy and a good humour which command respect.

His correspondence, of which Mr. Morse gives many specimens, does not heighten our opinion of him as a writer, the truth being that he reserved his best things for his articles, and also that he was a reluctant letter-writer. These volumes would have been improved if the letters had been interwoven with the text, or at least printed chronologically. By giving consecutively those addressed to the same person the period of time is constantly altered, to the confusion of the reader. If the really striking extracts from some letters had been brought together in a few paragraphs, they would have been most curious. This, for instance, occurs in a letter written on the 19th of February, 1875, to Mrs. Beecher Stowe:—

"Some of my correspondents have literary aspirations, and these very soon betray themselves, generally before they get to the fatal postscript informing you that they have a manuscript novel, or that they wish to send you some unpublished poem—lucky if they do not enclose a few specimens! Some have troubles, and want sympathy; some have perplexities, and want advice; some ask strange questions about their love affairs (as, May I marry an own cousin? &c.). Some have religious doubts and questions. Some have the oddest requests. I answered one this week from Texas from a young lady who wanted to come North and defray her expenses by selling mocking-birds and other cage-birds. Many—poor things!—want to get money for translations or literary work of some kind for the magazines."



*History of Monetary Systems.* By Alexander Del Mar. (Effingham Wilson.)

THE scope of this work includes, as the author informs us on his title-page, "a record of actual experiments in money made by various states of the ancient and modern world, as drawn from their statutes, customs, treaties, mining regulations, jurisprudence, history, archaeology, coins, nummular systems, and other sources of information."

We may pass over the earlier portion, which relates to India and Greece, with the observation that the "confusing the sum talent with the weight talent" has no doubt, as Mr. Del Mar observes, been the cause of much error in the enumerations of values and weights of masses of the precious metals in the ancient world, and caused very exaggerated ideas as to the size of ornamental gold garlands, the real weight of which was but a few pounds instead of tons. The most important section of the work commences with the chapters which deal with the monetary system of Rome. Mr. Del Mar gives a description of this from the date of

"Augustus to the downfall of the Empire, and an examination of the Merovingian and Carolingian systems, the Moslem systems, the systems of Britain from the earliest times to the reign of Edward III., and the systems of Saxony, Scandinavia, the Netherlands, Germany, and the Argentine Republic."

Mr. Del Mar is at pains to explain that "if, in view of the existing monetary conflict, the reader should be led to inquire whether this is a 'monometallic' or 'bimetallic' work, the answer is, It is neither." This is refreshing, but not equally so is his own theory as to the real character of money, which he then proceeds to explain:—

"Value is not a thing, nor an attribute of things; it is a relation, a numerical relation, which appears in exchange..... Repeated experiments prove that it is the number of the symbols that definitively measures value, not the quantity or quality or merit of the materials of which they may be composed."

Starting from this point of view, chapters v. and vi. are the most important in the work. They trace the coinage system of the Roman power from its rise to its fall. It is startling to find bimetallicism existing from the days of Julius Cæsar, B.C. 45, to A.D. 1204, when the "Latin" conquerors, calling themselves Crusaders, took Constantinople. During the whole of this long period the coinage of gold appears to have been, with but few exceptions—so few as to be negligible in practice—the highest privilege of sovereignty, and to have been solely within the power of the Cæsar or the successor of the Cæsar. It was different with the coinage of silver. This was allowed to be carried on by the kings who were nominally vassals of the Roman Empire. Before the early years of the thirteenth century no monarch—not Charlemagne himself—ventured to undertake what was strictly the right of his "overlord":—

"From the fall of the Greek capital to the revolt of the Spanish Netherlands, a totally different system of money prevailed in the states of Europe. Every king hastened to strike his own gold coins: Frederick of Germany, Alfonso of Leon, and Sancho of Portugal in 1225; Louis of France, in 1250; the Republic of Florence, in 1252; and Henry III. of England, in 1257."

The coincidence of date is curious, and obviously marks a sudden manifestation of independence. Whether the maintenance of the privilege in the hands of the supreme authority was intentional from a monetary point of view, and designed to keep the standard at a fixed point, is not so clear. Anyhow, what was practically a bimetallic system existed with a ratio of twelve to one at a uniform level throughout the whole of the time described, some 1,250 years.

Though Mr. Del Mar desires, as he explains, to be regarded as neither monometallic nor as bimetallic, there is one point, in his opinion, which it is essential to secure, namely, that the coinage of the standard of value should be wholly in the hands of the sovereign power:—

"The plain facts are these: two centuries ago the king of England plundered the goldsmiths of London of all their ready money. Partly for the reasons already mentioned herein, and partly, perhaps, to make amends for this act, his son substantially sold and surrendered to the goldsmiths the State prerogative of coinage."

Mr. Del Mar objects to the principle involved in this. He desires to see the State resume a control over its own monetary system, regulating the quantity of coin turned out at the mint. To use his own words, the demand is now that

"the State or Crown should resume its ancient prerogative; the State now is identical with the Crown, for the State alone can stop the alternate melting down, shipping to and fro, and recoinages of metal which lie at the base of monetary disturbances. The contention henceforth may be not whether the symbols of money shall be made of one metal or of two metals, but that the State, and not the money-changers, shall control its issues."

How far this proposal would agree with modern ideas of business it is difficult to feel sure. To carry it out would certainly impose a very heavy and unwelcome responsibility on the Government official charged with the duty.

Throughout his work Mr. Del Mar has striven to avoid a controversial tone, and for this we are grateful. It is, however, only right to observe that the conception of his work is far superior to the execution. Should Mr. Del Mar continue his labours on monetary questions, we would venture to suggest that he should seek the aid of some competent scholar who might enable him to avoid indulging in doubtful derivations of words such as "sheriff," which other people have not regarded as "well known to be Arabian," and who might assist in the arrangement, now awkwardly rambling. The early coinage systems have been but little worked on at present, and we should be glad to see the subject which Mr. Del Mar has taken up investigated in a scholarly and critical manner.

*Madagascar in War Time: the 'Times' Special Correspondent's Experiences among the Hovas during the French Invasion of 1895.* By E. F. Knight. (Longmans & Co.)

*Voyage au Madagascar, 1889-1890.* Par le Docteur Louis Catat. (Hachette & Cie.)

THE author of 'The Cruise of the Falcon' has seen many men and cities in the course of his travels, and undergone varied experiences, which he has been able to depict

in vigorous language. Indeed, the *Times* could hardly have selected a better correspondent to keep the British public well informed of what was happening at the Hova capital during the advance of the French troops on Imerina. His letters were appreciated at the time of their publication, and their reappearance in book form may not be less welcome to a larger circle of readers, accompanied by numerous faithful illustrations; and yet a reprint of the letters as they were written at the time would have proved still more interesting. The modifications and corrections of his first impressions might have been supplied in an additional chapter instead of by alterations of the original text, which owing to this process lacks somewhat of its former liveliness. Anyhow, it is a capital book and conveys the best idea a reader can gain of a journey through the southern half of Madagascar and of life in the Hova metropolis.

At Fort Dauphin, where the stone gateway still bears the *fleurs-de-lys* of Louis XV., Mr. Knight landed in company with Mr. Pearse, a veteran missionary, to whom he suggested the seizure of a small French schooner in which they might proceed to Vangaindrano, 150 miles on their way up the south-east coast. "Mr. Pearse did not appear altogether to approve of my scheme. 'You may call it borrowing,' he said, with an amused smile, 'but I think it savours something of piracy.'" The travellers eventually obtained bearers from a Norwegian missionary, and proceeded on their long journey. At Fort Dauphin Mr. Knight first met with the light-complexioned Hovas, many of whom, he says, are not so dark as the Southern Italian peasantry, and realized that he was among a people who had attained a fairly high standard of civilization. He next came in contact with the Antaisaka,

"mean, false, and incredibly avaricious rascals, robbing and murdering all natives who fell in their way—Hovas in preference—but far too cowardly to resort to force when dealing with any white man who displayed firmness."

Proceeding inland from Mahamanina, the travellers encountered some Bara robbers:

"These jungle devils were of a more brutal type than any other natives I had yet seen on the island; of stunted stature, with big heads and ragged mops of hair, they were rather like some of the degraded bush tribes of Australia."

At length, the lofty watershed having been crossed, the interior province of Betsileo was reached, inhabited by a race closely akin to the Hovas. Here the correspondent noticed that most of the people were clad in the white *lamba*, and that they greeted the European visitors with friendly smile and word instead of scowling suspiciously or sullenly staring at them, as did so many of the barbarians among whom he had recently been; whilst at Ambohimandroso he found well-built houses, two stories in height, of red sun-dried bricks, for he had now come to the country where the London Missionary Society carries on its civilizing operations.

We do not think Mr. Knight can have studied the early history of the missionaries in Imerina, for he says: "They encountered few of the difficulties that beset mission enterprise in other lands." Surely he should.

read the pages of Mr. Ellis's 'History of Madagascar,' 1838, or the 'Narrative of the Persecution of the Christians in Madagascar,' by Messrs. Freeman and Johns, published in 1840. He acknowledges the great results obtained by the Nonconformists, which he compares to those obtained by the Jesuits in Paraguay; but he declares "Madagascar is the land of sham, and its Christianity and civilization will not bear too close examination," whilst he comes to the conclusion that "the strong parental rule of the Roman Catholic Church, tolerating no dissent and schism, is the one best suited to this flighty people." The French Government seems to have come to a different conclusion, for M. Hippolyte Laroche, the first Resident General under the new régime, is a staunch Protestant.

The *Times* correspondent reached Antananarivo at the time when Col. Sherington had resigned his post of military adviser to the Hova Government; but had the colonel's advice been well followed, the French, Mr. Knight is of opinion, would have failed to reach Antananarivo before the rainy season. Fortunately for them, the troops of General Duchesne had not any British scheme of defence to contend against; and "I am bound to allow," writes Mr. Knight, "that all has happened for the best." We cordially agree with him. Prolonged hostilities would have exercised a disastrous effect on the missionary cause—i.e., the cause of progress, Christianity, and civilization—throughout the country. Of the war, of the progress of the expedition, Mr. Knight saw nothing but the final scenes. He found that the Queen was surrounded by members of the native French party:—

"These treacherous advisers, who had succeeded in gaining her confidence and poisoning her mind against her loyal friends, were bent on bringing about her destruction, their ultimate object being to place a young woman of their own clique on the throne as her successor. This party acquired supreme influence when the Prime Minister conferred sixteen honours on his nephew, the arch-traitor Ratelifera, who was thus virtually placed in command of the capital. Ratelifera and his associates devised just such a scheme as one would expect from Hova brains. Wishing to curry favour with the invaders, they persuaded the Queen to reject the services of all officers, foreign and native, who might have made the defence of some effect. They hoped to represent themselves to the French as being the useful traitors to whose machinations the collapse of the Hova resistance was entirely due, and then to claim their reward from the grateful conquerors. But they played a double game. For some weeks before the entry of the French the Queen had realized the hopelessness of further resistance, and was anxious to save the lives of her people by coming to terms with the French. This did not at all fit in with her advisers' plans, so they kept her in durance in her palace.....She contrived to communicate with friends outside the palace, and it was arranged that she should escape in disguise on the night of September 28th, when the French were close to [sic], walk to the French camp, and deliver herself up to General Duchesne. But she was so closely watched that she was unable to effect this design.....As I was myself in the plot to save the Queen, and had arranged to assist her in her flight and accompany her to the French camp, I can vouch for the facts."

The elopement of the special correspondent of the *Times* with the Queen of

Madagascar would, indeed, have furnished sensational news for an extra supplement of the leading journal. Yet at this very date, September 27th-28th, he was writing to inform the readers of the *Times*: "The poor Queen wanders about her apartments, unable to sleep, rarely taking food, and weeping bitterly, but still determined on resistance."

Of the final defence he says:—

"Some of the cadets [those instructed by Major Graves].....here fought pluckily for about two hours. They served their guns in steady fashion, and did not retire until the French, having got the range, had dropped six or seven shells in their midst and made the position untenable.....It was evident to any one who watched the conduct of the artillery cadets, that Hovas properly trained, led, and fed, would make fair soldiers."

As to the flight of the Hovas, Mr. Knight states:—

"There was good reason for some of these poor men running away. The treasonable party that was in the ascendancy, though in possession of a great number of rifles and plenty of ammunition, took care not to serve them out to the more loyal Hovas."

The mission of Dr. Louis Catat was accomplished some years ago, and no doubt the appearance of his magnificent quarto has been delayed by the elaborate preparation of the illustrations—by far the most artistic and picturesque representations of the country and people of Madagascar which have yet been published anywhere.

In 1889 the Minister for Commerce (for the Colonial Department had then no separate existence in France) in concert with the Minister of Public Instruction dispatched Dr. Catat with MM. Foucart and Maistre to explore Madagascar methodically, from end to end, in order to make known its value and resources to the French nation. In fact, this mission was meant to prepare the French people for the contemplated conquest of Madagascar, and to ascertain whether it would be worth the expenditure of sixty or seventy millions of francs and the lives of five thousand Frenchmen. As a matter of fact the results of Dr. Catat's mission have not been made known to the public until after the event.

It was in March, 1889, that the mission commenced its labours at the Hova capital—under some difficulties, indeed, for the Prime Minister, naturally suspicious of French explorers, did all he could to stop them. The first province explored was that of Imerina, and this was examined very thoroughly by the travellers before they separated: Dr. Catat exploring the Ankaratra mountains; M. Maistre going westward as far as Ankavandra, where the Hova frontier was being raided by the Sakalava, and being able to connect the higher course of the Masiaka stream with the Ikopa (for previously the Masiaka had been supposed to flow either into the Marambitry or, as Père Roblet's map shows it, into the Tsiribihina); and M. Foucart undertaking the examination of the Mangoro basin and east coast. The last named, however, weakened by repeated attacks of fever, had to return to France, where he recorded his experiences in a small book full of information, which can be recommended to all merchants who intend trading in the island.

From Tamatave the French explorers followed the coast northwards as far as Cape Bellones, whence they struck inland to Mandritsara; and crossing into the valley of the Mahajamba, they reached Mojanga and took the way to the capital along the valley of the Ikopa, going over the actual ground afterwards traversed by General Duchesne's columns. The indefatigable Dr. Catat and his colleague next turned south and visited the capital of the Betsileo, continuing their excursion into the Tanala country, where, however, they did not succeed in obtaining access to that mysterious and hitherto impregnable fastness, where no Hova dare show his face—the town, or rather congeries of villages, known as Ikongo, which are to this day independent of Ranavalona's sway. A more dangerous journey was successfully carried out when, passing by the furthest Hova garrison, they penetrated the territory of the wild Bara and the elevated plateau of Horombé till they reached a settlement of Antanosy (emigrants from the south) near the sources of the large river Onilahy. They now entered the great southern plain, where the vegetation is somewhat sparse, and the shrubs are more or less spiny, amidst which arise huge euphorbias, with here and there the uncouth forms of monstrous Bontona—a species of baobab which attains a great size. The only monuments met with throughout this long journey were groups of monoliths or wooden pillars—generally decorated with horns of oxen—marking the grave of some departed chief. Next they descended into the valley of Ambolo, well wooded with valuable timber trees, and struck the coast close by Fort Dauphin.

At Fort Dauphin the travellers were received hospitably by the only European resident, Mr. Marshall, who, "quoique Anglais," piloted them about the vicinity, supplying them, moreover, with specimens of all the different species of timber which he exports to Mauritius and Bourbon. Dr. Catat, during two years of incessant travel in the African island, covered 6,000 kilometres of Malagasy ground, and carried back to France a rich collection of specimens, observations, and notes. His present volume, describing his travels and illustrating the scenery and people met with, forms only the first instalment of his work. The second part will be devoted to the scientific portion of his mission, the anthropology of the Malagasy tribes, and some other observations on natural history. A third volume is to carry on the annals of the French protectorate over the island, exposing facts which have been hitherto suppressed; so we may look forward to some curious revelations. The numerous engravings fully illustrate the text, and are infinitely superior to anything of the kind that has appeared in England—regarding Madagascar scenes at least. Not content with merely reproducing photographs by process, Dr. Catat's publishers have made use of drawings from them by first-rate artists, whose work has been engraved by MM. Bazin, Berg, and others, with the happiest effect. One only can be found fault with. It is a full-page drawing by Th. Webber, representing oxen embarking at Tamatave. The artist has apparently misunderstood the original sketch, and represented the animals as



standing upright in the canoe—a physical impossibility. They are always lashed by the horns to bamboos across the canoes, the beasts themselves swimming alongside. With the letterpress there is likewise but one fault to find—the prejudice of the traveller against Great Britain, exhibited in somewhat unmeasured abuse of the English people whenever he has occasion to mention them.

*Relliquiae Philologicae; or, Essays in Comparative Philology.* By the late H. D. Darbishire. Edited by R. S. Conway. (Cambridge, University Press.)

THE exceptional honour paid to H. D. Darbishire's memory by the Cambridge Philological Society participating in the issue of this memorial volume is amply justified by the contents. The bright and strong personality of the brave young scholar whose brilliant promise was so early and so suddenly blighted by death sparkles in crisp expressions throughout his essays, as well as in the eulogies set forth in the biographical notice penned by Dr. Sandys. The Vice-Chancellor of the time, in alluding to Darbishire's loss, told the Cambridge Senate that his "remarkable acumen and ripe judgment were combined with a sweetness of nature which will long be remembered by those who knew him well: *ὅν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος.*" This acumen was of the highest kind, based on breadth of view as well as on a keen eye for particulars, and also on the thoroughness which he always exhibited. He threw himself vigorously into whatever occupied him, whether he was adapting his wit for the amusement of children, or contributing to lively conversation, or playing whist, or breaking a lance with Bechtel or Brugmann, or poking stingless fun at Dr. Fennell or Mr. Wharton. One of his friends writes: "I never knew him below his best."

The most valuable essay among the 'Relliquiae' is that entitled 'Notes on the Spiritus Asper in Greek,' originally published in the *Transactions* of the Cambridge Philological Society. The gem of this treatise is the proof that Indo-Germanic possessed two *v* sounds, one represented by Armenian *v* and Greek *spiritus asper*, the other by initial Armenian *g* and the Greek *spiritus lenis*, while the Skt. *v*, answering to Armen. *v*, does not coalesce with a following *a* vowel into *u*, as does that answering to Armen. *g*. Thus we find Skt. *vavase* by *ἔννυμι*, but *ūche* by *ἔπος*. If Dr. Brugmann had formulated this distinction himself, he would doubtless have been satisfied with the number of instances on which the case rests; but, as it is, he thinks them insufficient, provoking Darbishire's convincing rejoinder (p. 59), which concludes: "Therefore there is more evidence for an original distinction here (for consonantal *u*, *v*) than there is for consonantal *i*, *j*."

In the most ingenious essay entitled 'Fox and Wolf' the entire separation of Lat. *lupus* from Gk. *λύκος* is finally established. The firm touch of modest confidence characterizes the trenchant criticism of sundry distinguished Germans, e.g. Fick and Sievers. For instance, on p. 186 we find:

"A phonetic system constructed on the basis of I.-E. phonology, and expressly designed to

explain its changes, is very likely to mislead, as it will tend to make certain distinctions from the knowledge that those distinctions require to be made. This defect must be observed in Prof. Sievers's treatise. Thus in order to render easy the now proved fact that sonant *n* became a *u* in Greek, and a pure vowel in certain other languages, he asserts that sonant *n* is as much a vowel as *a*, which is not true."

The paper on 'The Sanskrit Liquids' is a most ingenious and thorough piece of work, which, although not convincing either as to some of the detail—e.g. the root of *ἀλέω* cannot end in *-es*—or as to the elaborate conclusions, compels our admiration, and must prove highly useful and suggestive to all subsequent investigators.

Prof. R. S. Conway, the editor, has performed his part with exemplary care and judgment. He acknowledges help from Dr. Sandys, Mr. R. A. Neil, and Mr. F. A. Thomas, and "the unfailing care of the press reader."

*The Principles of International Law.* By T. J. Lawrence. (Macmillan & Co.)

THE long list of appointments as a teacher of international law which appears on the title-page of Mr. Lawrence's work testifies to the experience which the author has had in that capacity, and prepares the reader for the point of view from which he approaches his subject. He has no pretensions to originality, and cannot be quoted as a leading authority on vexed questions; but a student who has mastered the contents of his pages will have had ample opportunity of knowing what points have been definitely decided and what new questions are pressing for settlement. Mr. Lawrence follows the plan which finds most favour among his countrymen in taking an historical view of his subject. His definition of international law as "the rules which determine the conduct of the general body of civilized states in their dealings with one another" is insufficient from several points of view; it does not, for example, afford any clue as to how international law is to be distinguished from international politics as conducted by the ordinary methods of diplomacy and negotiation, but it supplies a good working basis for a teacher dealing with his subject from the historical side. Again, his justification of the phrase "international law" by adopting Hooker's conception of law as being the precepts which regulate conduct is, as the author admits, open to philosophical objections, but is practically sufficient for his immediate purpose. It is impossible that any writer on international law should not at times transgress the proper bounds of his inquiries, and when Mr. Lawrence tries to reduce justifiable causes for intervention of one civilized state in the affairs of another, or the exercise of the military power of an invader over the country he occupies, to fixed rules, his reader is apt to feel that he is following the bad example of Grotius in his attempt to distinguish just and unjust wars. But his appreciation of facts as they are, such as the incapacity of a neutral state to consider moral questions when it is called on to recognize belligerency, or the hegemony among independent states exercised by the great powers in Europe and the United States in America, enables him to

impart almost universally sound instruction to the persons for whose benefit he writes.

The greater part of Mr. Lawrence's work is, as we have said, avowedly educational; and as he does his best to cover the whole of his subject, it follows that many topics are but lightly dealt with, though when definite conclusions have been arrived at the reader is left in no doubt as to what they are, or how far the author considers them binding. This system of treating the subject has merits, and Mr. Lawrence makes the most of them; but it tends to make the novice look upon international law as a more empirical science than it really is. Take, for example, the doctrine of free ships free goods, or the right of search. Their importance cannot be really appreciated without some knowledge of the history of the wars of a century ago. Mr. Lawrence is among the first to recognize this fact; but space unfortunately prevents his doing justice to it, and he leaves the tyro to imagine that the ultimate decision of the questions at issue, so far as they are decided, depends more upon ethical considerations than common interests. Again, in the matter of the Alabama he hardly does justice to the English case as based on history, though he manages to indicate to a careful reader that such a case existed. In the question of extradition the historical method is vindicated by reference to an extradition treaty dated 1300 B.C., more or less, between Ramesses II. and Khitasir, though the gap between that and the next one, between this country and the United States in 1842, is rather a long one. Questions of extradition did arise in the mean time, though they were generally decided rather on the principle that the enemy of one country was, *prima facie*, the friend of another. The discussion of what constitutes a political offence is brief, and might well include mention of cases which have arisen between foreign countries; but the conclusion arrived at is sound enough, though the fact that Sir James Stephen's description of a political offence has received judicial confirmation is not noticed.

Most other points of international law are dealt with in the same brief yet trustworthy manner as those we have noticed. But the points which will have most attraction for the general reader are those which are now in a state of rapid development. It is pleasant to see that the author does not give any countenance to the idea that the institution of a chartered company, a protectorate, or a sphere of influence can relieve any nation of its international responsibilities, and, writing last year, lays down the sound doctrine that "the state which seeks to obtain power without responsibility obtains instead responsibility without power." His description of the South Africa Company is apt: "Like Janus of old it has two faces. On that which looks towards the native tribes all the lineaments and attributes of sovereignty are majestically outlined. On that which is turned towards the United Kingdom is written subordination and submission." Nor does he sound a less certain note in laying down the effect of occupation and settlement and prescription, as giving a good national title to unoccupied countries. Occupation mainly depends on geography, and prescription on

history, but there can be no doubt as to the effect to be properly attached to each. He adduces a striking example of what international law really is by pointing out that whereas regions occupied by savages are partitioned among civilized powers without any consideration of the wishes of their inhabitants, actual acquisition of such territory is always made by treaties with the *de facto* ruler. The fact, as he points out, is that international law does not apply to uncivilized people, and that that very fact gives them all the more claim on our national morality. Altogether, though Mr. Lawrence has no claim to rank as a maker of international law, his present work secures him a high place among its teachers.

#### SHORT STORIES.

*The Folly of Eustace, and other Stories.* By Robert Hichens. (Heinemann.)—Mr. Hichens has a truly pleasing imagination, or perhaps we should say selection. A young man who plays the fool in order to get talked about, until he is afraid to be anything but a frivolous ass, even before his own wife, with the result that she runs away from him; a man who when a boy has cruelly killed a cat, and in after years marries a girl into whom the cat's soul has passed, with disagreeable results to himself; another man who, having written with moderate success all his life, finds that his son can write a better book than he can do, and (the son conveniently dying in Africa) lets the book be ascribed to himself, like the hero of 'The Giant's Robe'—these are the sort of society to which Mr. Hichens introduces his readers. Is not the reign of the monstrous and abnormal in fiction nearly at an end? One begins to hope so, if only from the fact that the most active supporters of it seem to find a difficulty in devising new possibilities. After all, the number of ways in which a man can make a brute of himself is limited, and from indications in the present work we judge that Mr. Hichens at least is affected by that fact. Then some of our writers will be thrown back on the study of men as they usually are, and will find out, perhaps, that boys of sixteen do not, even to themselves, speak of their friends as "in their wonderful youth, with the morning in their eyes"—which will be a gain.

One Andersen is all very well, but a second and self-conscious Andersen, writing in a style of elaborate simplicity about the doings of men and women, soon becomes wearisome. Mr. George Knight's collection of short stories called *Dust in the Balance* (Jarrold) illustrates this truism. It is not always, indeed, Andersen of whom he reminds us: Ibsen, Ouida, in one case even "Q," are his obvious models. It is clear enough that his studies of mankind have been largely, if not exclusively, carried on in the tranquillity of his own armchair. We venture to doubt if he even knows of his own knowledge the colour of a "sorrel cob." The whole atmosphere of the stories is what is called literary, and not good literary either. From the gentleman who proposes to regale a lady—it is true he is blind—on boiling water and "a purple cluster of hothouse grapes" to the officer who tells his men to "About—turn!" without mentioning whether it is to be left or right, unreality and inexperience are the characteristics of the book—perhaps (looking to the Scriptural quotation which stands before each story, and the manner in which the reference, if it may be so called, to each is given) we might add affectation.

Mr. Owen Wister is better known in America than in England. His stories are well written and vigorously told, with the rough local colour of the wild West. Among English readers there is at present no very strong appe-

tite for tales about Indians; but Mr. Bret Harte has kept alive our interest in other details of Western adventure. Mr. Wister's 'Specimen Jones,' one of the stories in his *Red Men and White* (Osgood, McIlvaine & Co.), seems superior to the rest. There is, however, nothing in the book more interesting than the preface, which, short though it is, succeeds in throwing light on several difficult aspects of American civilization. But still there is at least one story in this book—'The Sere-nade at Siskiyou'—which, to English taste at all events, seems horrible.

#### INDIAN LITERATURE.

We had occasion to notice not long ago (*Athen.* No. 3529) a useful popular introduction to the leading system of Indian philosophy. For such as would pursue the subject further excellent material is now provided by the completion of the translation by Dr. G. Thibaut of the great text-book of that system, *The Vedānta-Sūtras, with Sankara's Commentary*, in the "Sacred Books of the East" (Oxford, Clarendon Press). That the dates of these two volumes show an interval of six years will surprise no one who is at all conversant with the great intricacies of language in which the Hindus have always clothed their philosophic thought. Vol. i. is preceded by a long, but most useful introduction; indeed, of all the excellent introductory matter given in the volumes of this series, there is scarcely any for which the practical student will be more grateful than for the present. It unites with a full summary of the contents of the text and commentary translated an account of the views of the chief of the divergent schools of interpretation, that of Rāmānuja, which is both interesting in itself and important to the student alike of history and of religion. The merit of this part of the book makes it, indeed, the more regrettable that Dr. Thibaut did not see his way to carry out his intention of writing an introduction to vol. ii. It is to be hoped that he will not only publish this projected essay, but add to it an account in English—for the benefit of general students of philosophy—of the still unprinted work of his friend Rāma Misra mentioned in vol. i. p. xxii, note 2.

The excellence of the beginning made by the "Harvard Oriental Series" (*Athen.* No. 3406) is fully maintained by the second volume (*The Sāṃkhya-pravacana-bhāṣya*), containing the chief commentary on the *Sāṃkhya*, the atomistic philosophy of India. The editor is Dr. R. Garbe, of Königsberg, who has qualified himself for the task not only by protracted study in Europe, but also by personal intercourse with some of the leading exponents in India of the native tradition, without which the would-be interpreter of this lore is sure to go astray. Unlike its predecessor, this volume appears in the roman character; but the objections to transliterated texts are largely counterbalanced by the beautiful and accurate typography of the book, and by an excellent new feature, the triple system of quotation marks (see p. xi), which we warmly commend to future editors. The liberal use of hyphens for compounds, and of commas, affords a help which cannot be despised in deciphering a style so involved as that of the Indian philosophical writers. Elaborate indices conclude the work.

#### AMERICAN HISTORY.

*The United States of America* (Sampson Low & Co.) is the title of a work in two large volumes, edited by Mr. Nathaniel Southgate Shaler, and consisting of the contributions of twenty-five gentlemen. The object, according to the title-page, is a study of the American Commonwealth, its natural resources, people, industries, manufactures, commerce, and its work in literature, science, education, and self-government. No objection can fairly be made

to any of the writers on the score that he is lacking in patriotism. The editor sets them a good example, yet the opening chapter from his pen is probably superfluous. It is entitled "The Continent and the Reasons for its Fitness to be the Home of a Great People." Surely enough has been written to make it clear that, in the estimation of every right-minded American citizen, his country is the greatest and his nation the noblest upon earth! However, should any sceptic still exist, the perusal of this work would alike punish and convert him. It is one of the kind now in fashion on both sides of the Atlantic. If America possessed a Gibbon he would produce a history in which the substance of such a work would be set forth in such a way as to compel the reader's attention; but it is to be feared that many persons may neglect the text of these volumes and look at the illustrations. Some illustrations will mislead those who trust in them, particularly one at p. 449 of the second volume, where the Agricultural Building at the Chicago Exhibition is portrayed, and where a gondola is represented crossing the water. This is a fanciful representation; but the pictures of the Chicago University and the Stock Exchange are sad facts. Uglier structures are not to be seen anywhere, the Mormon Temple at Salt Lake City alone excepted, and all of them are purely and defiantly American.

*The Presidents of the United States* (Gay & Bird) are not, perhaps, the greatest men in history, yet their lives, when written by men of mark and edited by Mr. James Grant Wilson, may deserve as much notice as those of a corresponding number of European potentates. It is unfortunate that the first President could with difficulty, or at all, be surpassed. He possessed all the qualifications of a ruler, yet if such a one as he were a candidate for election now, the chances of his success would be infinitesimal. General Grant is the most noteworthy President since Washington and Lincoln, yet he was a failure—as great a failure, indeed, as the hero of Waterloo was as the Prime Minister of England. It must not be forgotten that, out of the twenty-three Presidents whose lives are recounted, some succeeded to that high office owing to the deaths of those who had been elected to it; neither should it be overlooked that the merits and success of such men were not inferior to those of the men whom the people delighted to honour by electing them. America is doubtless a great country, yet American Presidents are not always superior in a marked degree to the rulers over other parts of the globe.

*Recollections of War Times: Reminiscences of Men and Events in Washington, 1860-1865* (Putnam's Sons), by Mr. A. G. Riddle, is another of the many books for which the Civil War in the United States is the excuse. Most of them have told of the deeds of heroes in the field; the author of this one stayed at home and legislated for his country's good. His story may not be so attractive to the general reader as others which have appeared, yet it well deserves perusal by all who enjoy learning what passed behind the scenes. Mr. Riddle was a Western patriot and was in full sympathy with the Republican party in Congress. The most conspicuous man in that party was Charles Sumner, who had acquired great popularity among Northern men owing to the cowardly assault upon him which Mr. Brooks perpetrated with the enthusiastic approval of Southern men and women. In his speeches Sumner propounded the equality of all men; however, Mr. Riddle did not find Sumner's practice equal to his precept. He writes:—

"I was presented to the great Sumner, and did my poor best to propitiate and cultivate him. But I always had to tell him who I was, and he always asked me what I had done to entitle me to his notice, and I always had to admit I had done nothing, and, as I was not born a courtier, I had to give him up."



There are many things worth notice in this volume about Mr. Staunton, the Secretary for War, and other men of note during the war of whom few authentic particulars are in circulation.

## BIBLIOGRAPHICAL LITERATURE.

*Bibliographie Générale des Inventaires Imprimés.* Par F. de Mély et E. Bishop. 2 vols. (Paris, Leroux.)—It is, perhaps, only the intervention of the Ministry "de l'Instruction Publique et des Beaux-Arts," by which these two volumes are issued, that has rendered possible the publication of this useful and valuable work. By a happy thought an English coadjutor for M. de Mély was found in Mr. Edmund Bishop, so that the printed inventories of England are treated as elaborately as those of France. That finality or completeness cannot be expected in such an undertaking the authors hasten to admit; and as 450 pages are devoted to France and Great Britain, as against some 250 for the rest of Europe, the latter department can hardly have been so fully treated. The labour involved, however, has been very great indeed, the more so as the editors have most commendably inspected every inventory themselves. Passing over lists of books and manuscripts, they have devoted themselves to those which illustrate social life, the arts, and general archaeology. We are glad to say that the index is far superior to what one meets with in too many books printed in France; it is most intelligently and carefully compiled. In case the zeal of the editors should lead them to issue a supplement we may call their attention to the important sixteenth century inventories prefixed to the 'Registers of St. Mary Woolnoth and St. Mary Woolchurchhaw,' and to the Raglan Castle inventory on pp. 6-8 of the Ninth Appendix to the Twelfth Report on Historical MSS. We note also that they give as the earliest inventory of farm stock for France that of "Killon" in "1230." The place in question was Kilham in Yorkshire (the "Killom" of a church goods inventory), which belonged to Rouen Cathedral. We find on reference that M. Delisle, from whose monograph on the agricultural classes in Normandy the document is taken, does not commit himself to any statement that the place was in France; and we take the opportunity of commending this inventory to the notice of Yorkshire antiquaries, to whom it is probably unknown.

*Deutsche Handschriften in England.* Beschrieben von Dr. Robert Priebsch. Erster Band. (Erlangen, Junge.)—This is a descriptive catalogue of the German, Dutch, and Frisian MSS. in English libraries. The present volume treats of the MSS. in the Bodleian, the University and college libraries at Cambridge, the Philipps Library at Cheltenham, and the libraries of Lord Ashburnham and the Earl of Crawford. The second volume will deal with those in the British Museum, and in such private collections as the author may hereafter obtain permission to examine. As a general rule, Dr. Priebsch has confined his attention to MSS. written not later than the beginning of the seventeenth century, though a few of more modern date have been included, either on account of their special importance, or because, when the total number of German MSS. in a particular collection was small, it seemed desirable to catalogue them exhaustively. The execution of the work reflects great credit on Dr. Priebsch's industry and scholarship. In this first volume 192 MSS. are enumerated, with elaborate description of their contents and their external features. It cannot, perhaps, be said that Dr. Priebsch's researches have brought to light any treasure of the first importance, but his appendix of unprinted pieces contains several things of considerable interest. Besides some remarkably pleasing examples of Dutch popular ballads, the author prints long extracts,

with connecting summaries, from two High German *chansons de geste*, in their present form belonging to the fifteenth century, and both derived from unknown Dutch or Flemish originals. The later of these, contained in one of the Ashburnham MSS., relates to the exploits of a Duke of Brunswick, and has already attracted the notice of German scholars; the other, 'Johan uz dem Virgiere' (John of the Orchard), is in the Philipps Library, and appears to have been hitherto overlooked. Dr. Priebsch's careful examination of the eleventh century MS. containing the well-known 'Cambridge Lays' has led to critical results of some importance. By the application of a reagent to the parchment, he has been able to ascertain the true reading (*bringt* her instead of "bruother") in line 7 of the poem 'De Heinrico,' a correction which has a material bearing on the question of the date and historical occasion of the composition. Amongst the few MSS. of the seventeenth century included in the catalogue, the most noteworthy is a prose translation by Vondel of Tasso's 'Jerusalem Delivered,' preserved in the Bodleian Library. Whether it is in Vondel's own handwriting Dr. Priebsch has been unable to determine.

## OUR LIBRARY TABLE.

MR. HAROLD FREDERIC calls his volume *Mrs. Albert Grundy* (Lane), "Observations in Philistia," and starts with a dissertation on the misnomer by which the name of a sturdy fighting race has come to be applied to flabby respectability. Evidently he does not know the origin of the term; and he is wrong, too, in supposing that in using it "for sixty years we have followed Heine." It would have been long before Heine made a word popular in England. The term in its German sense is older than Heine, and it was Matthew Arnold who imported it into this country. This by the way. Speaking generally, we know pretty well where Philistia is, and that most of the Mrs. Grundys may be said to inhabit it. The imaginary narrator of the episodes in the life of the Grundy family contained in this little volume ends, as might be expected, by marrying into that family; but while he leads an independent existence he is the mouthpiece for the author's views on various social matters—not very original, but smartly enough expressed—and for one or two rather good anecdotes, which one is inclined to think must be real experience. Perhaps one would, however, say not so much the mouthpiece as the means of eliciting them from the real mouthpiece, a shrewd, tolerant person who has "seen life" in wider regions. He does not say much, but he knows that Philistia is everywhere, that every side of every question has its Grundys, and that in both cases the name serves better perhaps to classify the person using it than those of whom it is used.

*Nephelê*, by Mr. F. W. Bourdillon (Redway), is a book which will probably appeal to a limited number of readers, but will affect them very strongly. The flavour of the supernatural, the musical mysticism, if the term may be allowed, the profound melancholy, which pervade it, have undoubtedly for some minds a fascination which even those who respond more readily to the touch of, say, 'Huckleberry Finn' cannot fail—if they have any tincture of sentiment—to recognize, even though from a purely outside point of view. The central idea of two persons bound together by an intense musical sympathy, capable of acting "telepathically," trenches closely on the domain of the fairy tale; but Mr. Bourdillon manages to pitch his narrative in the right key for producing an effect of quasi-reality; while the little touches of school and university life do not, on the other hand, jar by over-realism. If any of our readers were likely to be any the wiser, we should be inclined to compare this with a curious book called 'The Passionate Pilgrim,' published anonymously

many years ago. There is the same odd glamour of melancholy, the same refinement of style and diction. The only fault we can find with Mr. Bourdillon is that he has made a Roman priest refer to matters heard in confession.

DR. JESSOP's little story *Simon Ryan the Peterite* (Fisher Unwin) is quite the reverse of commonplace. It deals almost entirely with a character laid down on very narrow lines. Simon Ryan the Peterite is distinguished by a sort of bitter vehemence on an obscure point of doctrine and intense, but misdirected and wasted affections. As the name to some connotes, he is the ardent persecutor of the Apostle Paul, whom he scornfully designates "the Tent Maker of Tarsus." Naturally he is himself the follower of "Simon, the Testifier of the Chief Shepherd." These narrow polemics and his exclusive and jealous affections are this man's only interest and the motive power of his life and action. The orphan girl he befriends and subsequently marries, when she is still in her teens and he on the way to the sixties, he calls by the fanciful name of "the lady Electa." This sweet and grateful young creature he eventually drives to quiet desperation by his peculiarities, as well as his beloved son, who, indeed, altogether succumbs to his father's views and system with regard to him. The story is an example of the eccentricities of a morbid nature too long dominated by a fixed idea. The story is a sad one, got up in a neat little yellow volume encased in a cover of the same colour.

It is a little surprising that publishers who have gone so far as Messrs. H. S. Nichols & Co. in producing reprints of forgotten or scarce books should not yet have seen how greatly their volumes might be improved by judicious editing. Under the title of *Celebrated Crimes*, they have just issued a translation, in eight volumes, of the 'Crimes Célèbres' which Alexandre Dumas put forward under his own name in the years 1839 and 1840. It may fairly be supposed that any one who is unable to read the easy French of Dumas and his underlings is not very likely to know anything about the genesis of the work, or its pretensions to be called a serious contribution to history. Yet the entire absence of any information of the kind from these eight volumes would almost incline one to believe that the publishers feared to give it, were it not that by this time the student has learnt that no editorial help whatever is to be sought from any of Messrs. Nichols's reprints. If we may judge from the lengthy prospectus of 'Celebrated Crimes' which they have sent with it, however, perhaps it is as well that they have let the editing alone. From this amazing document we learn that "the romantic portions of the history of Europe .....is [*sic*] written as only Dumas could write, with all the snap and vim which he put into subjects which interested him." We do not know whether Mr. I. G. Burnham, the translator of the book, is responsible for this statement. On the one hand, it appears to be composed in an American dialect, of which traces are to be found here and there on the pages of his version. Thus we learn that the explosion at the Kirk of Field "did not materialize"; two of the Queen's Maries are described as "Miss Mary Fleming" and "Miss Mary Livingston," though we regretfully look in vain for "Miss Stuart" or "Mrs. Bothwell"; and the temporary porter of Lochleven "donates the keys to Kelpie" on taking his leave. On the other hand, one is loth to believe that the translator of the book could either ignore or suppress the fact that at least four names, besides that of Dumas, appear on the title-pages of the original. Not only is this fact nowhere mentioned, but the prospectus asserts that Dumas "made a scholarly bibliographical and historical study of the affair" of the Iron Mask, whereas the account of that "affair" is one of the three or four that were definitely assigned to another writer altogether;

in this case it was Arnould, who had already composed a play on the subject. Further, the author of the prospectus declares that those who wish to possess a complete Dumas "must buy this or pay a large price for a copy of the original French edition published in 1842," and so forgets that the greater part of the work, including all that we do not positively know not to be Dumas's, has lately been republished in four handy and not ill-printed sixpenny volumes by a Parisian firm. Whether, in these circumstances, the book was worth translating at all is a matter on which there may possibly be two opinions. A selection from it was issued in English some fifty years ago, and we could have made shift to do with that. The historical value of the work may be gauged by the single fact that a great part of the volume on Mary Stuart is almost a literal translation of the account of her captivity at Lochleven in Scott's 'Abbot.' *Ex uno disce omnes.* The whole thing, in fact, was a potboiler—one of those *épicerie littéraires* which made M. de Loménie justifiably accuse Dumas of joining in the general worship of the golden calf. It was a readable compilation enough in the original smooth though undistinguished French, whatever it may prove in Mr. Burnham's American-English. How much of it was really Dumas's work it is not easy to say, though one may hazard a guess that all his share in the business is already familiar in the pages of 'Monte Cristo,' the 'Viconte de Bragelonne,' and a few other historical novels. We know that he produced five plays, nine novels, and two histories in the two years during which the 'Crimes Célèbres' was appearing, and even for his fertile brain that was sufficient. Those who want to know the real Dumas, "Alexander the Great," may be quite content not to make his acquaintance as the pseudo-historian of 'Celebrated Crimes.'

The translation and publication in this country of books on England by foreign travellers is rather a good idea, and we welcome a series to be styled "As Others See Us," edited by Mr. Joseph Jacobs, and published by Mr. George Allen, the first volume of which is called *The England of To-day*, from the Portuguese of Oliveira Martins, translated by C. J. Willdey. The original work was published at Lisbon in 1893, and contained an account of the author's visit to England before the general election of 1892. The defect of the book before us is that, whether or not by the fault of the translator, the style is foggy, and it is not always easy to grasp the author's meaning. Here and there, however, one can frankly approve, and it is possible to welcome such a description of ourselves as one which declares that "this intrepid people is nevertheless infamously timorous in presence of everything that it does not understand." The author is also extremely amusing when he explains the complication of our life, which to him, as a simple Southerner, is horrible: "After family and house they imagine fresh wants, a carriage well covered in against the cold, a convenient pew in church on Sunday; then a seat in Parliament, and a safe place in heaven." Above all, he feels oppressed by the quantity of our clothes, the masses of our boots, the number of our sticks, and generally the weight of our impedimenta. It is also pleasing to find that he notes our fondness for "anecdote, the resource of people inaccessible to conversation properly so called." On the same page there is a specimen of the foginess of which we have written above. The "subscriptions" and the "dividends" of London clubs which the author discusses probably mean the entrance fee and the subscriptions respectively. The author returns over and over again to the intellectual cowardice of the English people, and he says, not untruly, "This race, bodily energetic and resolute like no other, is morally childish." Like many foreign observers, he is astonished at the indecency of our plays; but here we must observe that each country has

its own standard of indecency, and that while many things in our theatres offend the taste of Parisians, still more things in Parisian theatres shock our taste. The author's worst case is the dancing of the clergy with the schoolgirls in 'The Vicar of Bray'; and no doubt almost all who come from Catholic countries are repelled by such exhibitions on the stage, which would not be allowed even in France. The author, on the whole, is accurate in his statements about our country, although it is not the case that the services of the volunteer force are purchased as cheaply as he supposes. The present cost of the volunteers is almost as large as the normal cost of the whole Swiss army—one of the best in Europe. The Italian composer who described a great lady singer as a whale who had swallowed a singing bird said, we think, *nightingale*, not "thrush." The author found in Westminster Hall masses of hangings and tapestries which he must, we think, have imagined, as he was not there at a coronation. Perhaps his notes got "mixed up" before he reached his home. The original is full of hasty generalizations, and no one from reading it would dream that the London lower-middle class could produce in this century a Keats, or the British landowning gentry a Shelley.

The only persons who will be interested in *Un Roman d'Amour*, by the Viconte de Spoelberch de Lovenjoul (Paris, Calmann Lévy; London, Asher & Co.), are students of Balzac, on whom the author has previously written. The love novel of the title is only a somewhat stale chapter on the relations of Balzac with the lady from Poland who became his wife at the very end of his career; and all the other essays are concerned with Balzac, except the first, which is a little chapter against idleness, not at all without merit—a sort of French attempt at an imitation of a Bacon essay.

MR. J. J. KNIGHT has compiled a volume, *In the Early Days: History and Incidents of Pioneer Queensland* (Brisbane, Sapsford & Co.), which doubtless will be interesting to many who participated in the events recorded in its pages, but it is doubtful whether English readers will care to know that on the site of a splendid shop or handsome public building there originally stood a low shanty or police lock-up. The halo of a hoar antiquity, so fascinating in older countries, cannot be imparted to a place where fifty years ago few white men were seen, and those were doubly convicted scoundrels suffering for their crimes. Too many and too harrowing details are given of the discipline to which they were subjected, and the memory of them can do little good. The wonderful results of successful colonization are well brought out, and at the present time may prove of use.

In the "King's Own" edition of Marryat's novels, now being published by Messrs. Routledge, we have received *Newton Forster*. This volume is precisely similar in style to its predecessor, containing an interesting prefatory note by the editor, Dr. Courtney, and some rather unequal illustrations by Mr. W. H. Overend.—In the tasteful edition which Messrs. Dent are publishing, and Mr. Brimley Johnson is editing, *Jacob Faithful and Newton Forster* have made their appearance. The etchings in the latter are contributed by Mr. C. O. Murray; in the former they are the joint work of Mr. Downing and Mr. Wright-Nooth.

We have already reviewed Mr. Leader's monograph on Robert Dudley (*Athen.* No. 3519). We need, therefore, only chronicle in a line the appearance of an Italian version, *Vita di Roberto Dudley, Duca di Northumbria* (Florence, Barbera). This handsome volume is gracefully dedicated by the accomplished author to his wife.

We have on our table *The Life and Letters of George John Romanes*, written and edited by his wife (Longmans).—*Life of Henry David Thoreau*, by H. S. Salt (Scott).—*The Life of Patrick Sars-*

*field, Earl of Lucan*, by John de Courcy MacDonnell (Dublin, Eason).—*An Index to a Selection of Greek Passages*, by E. F. M. Benecke (Simpkin).—*The Greater Poems of Virgil*, Vol. I., edited by J. B. Greenough and G. L. Kittredge (Ginn).—*Passages for Paraphrasing* (Blackwood).—*Louis XI. et Charles le Téméraire*, by J. Michelet, edited by A. R. Ropes (Cambridge, University Press).—*The Upanishads*, translated into English by G. R. S. Mead, Vol. I. (Theosophical Publishing Society).—*Studies and Notes in Philology and Literature*, Vol. IV., by W. H. Schofield (Ginn).—*Henry V.*, edited by T. Page (Moffatt & Paige).—*The Economics of Socialism*, by H. H. Hyndman (Twentieth Century Press).—*Studies in Economics*, by W. Smart, LL.D. (Macmillan).—*Conscience and Law*, by W. Humphrey (Baker).—*Figure and Fancy Skating*, by G. A. Meagher (Bliss, Sands & Foster).—*Old Diary Leaves*, by H. S. Olcott (Putnam).—*Stories of Long Ago*, retold by A. R. Hope (Low).—*A Living Lie*, by P. Bourget, translated by John de Villiers (Chatto & Windus).—*As the Shadow of a Great Rock*, by M. English (Digby & Long).—*Studies in Black and White*, by Lady Henry Somerset (Fisher Unwin).—*The Churchman's History of England*, by the Rev. M. S. Baylis (Masters).—*Christianity and its Early Introduction into Britain*, by J. C. Anderson (Bell).—*The English Bible*, by the Rev. G. Milligan (Black).—*The Church of the Living God*, by H. H. Jeaffreson (Sonnenschein).—*Four Foundation Truths*, by the Rev. W. Abbott and others (Stock).—*The Modern Reader's Bible: Ecclesiastics*, edited by R. G. Moulton (Macmillan). Among New Editions we have *Land Tenure by Registration*, by W. Pilling (Chapman & Hall).—*The Dawn of Civilization: Egypt and Chaldea*, by G. Maspero, edited by A. H. Sayce (S.P.C.K.).—*The Philosophy of Music*, by W. Pole (Kegan Paul).—*Essays about Men, Women, and Books*, by A. Birrell (Stock).—*Every Man's Own Lawyer*, by a Barrister (Lockwood).—*The World of Wit and Humour* (Cassell).—*The Mystical Hymns of Orpheus*, translated from the Greek by T. Taylor (Dobell).—*The Little Gods of Grub Street, a Satire*, by Eric Mackay (Brown).

## LIST OF NEW BOOKS.

## ENGLISH.

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Stevens's (W.) *The New Testament written in Orthic Short-hand*, cr. 8vo. 7/6 net, cl.  
Walker's (H.) *East London, Sketches of Christian Work and Workers*, 12mo. 2/ cl.

## Law.

Cleveland's (A. R.) *Women under the English Law*, 7/6 cl.  
Political Laws of the South African Republic, translated by W. A. Macfadyen, cr. 8vo. 3/6 net, cl.  
Roe's (R. M.) *The Factory and Workshop Act Explained and Simplified*, 12mo. 3/ cl.

## Fine Art.

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Blackwood, Stevenson A., *Records of the Life of, edited by his Widow*, 8vo. 12/ cl.  
Green's (J. R.) *History of the English People*, Vol. 7, 5/ cl.  
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## FOREIGN.

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Monumenta Conciliorum Generalium Sæculi XV., ediderunt Academiæ Vindobonensis Socii Delegati: Conc. Basiliense, Scriptorum Tomi 3, Pars 4, 9m. 20.

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## THE OLD HORSE.

ONE summer dusk, in a dim room,  
The city being still with heat,  
And the air dead, we heard hoof-steps,  
Far off at first, come up the street,  
K-track, K-track, K-track, K-track.  
Nearer and nearer, yard by yard,  
Along the asphalt in the dark,  
Clanked the unseen four-footed noise,  
That stopped our talk and made us hark,—  
K-track, K-track, K-track, K-track.  
Till dread woke up before its sheer  
Monotony. The thing possessed  
That nameless terror of malign  
And haunted dreams. And half in jest  
(K-track, K-track, K-track, K-track!),  
"It must be Death," I said. "Sweetheart!"  
My laughing love against my side  
Shuddered, and hid those eyes of hers,  
And held her breath; for close outside,  
K-track, K-track, K-track, K-track.  
"Dearest, I do not want to die,  
Before my life is half begun....."  
Soul of the world, how answer you  
My little gay child-hearted one?  
K-track, K-track, K-track, K-track.  
It passed and faded down the street;  
Only a poor old horse half-blind.  
Yet even now he often roams  
The streets of my deserted mind,  
K-track, K-track, K-track, K-track.

BLISS CARMAN.

## PORSON.

As a grandnephew of Richard Porson who constantly heard him spoken of by those who knew him, I send the following notes, which may possibly account for the myth of Huggin Porson having been a worsted weaver, referred to by Mr. Norgate.

Mrs. Siday Hawes (Mr. Norgate's sister), when she visited my grandmother, always made notes of anything of interest in the conversation. These I have a copy of:—

"Her mother (Ann Porson), besides keeping a day school for little children, took in spinning. Richard was the best spinner, for he could make a greater length of yarn from a pound of flax or wool than the others. He used also to read whilst he spun."

My mother a short time before her death said to me:—

"I wonder what became of your grandmother's spinning wheel, which I remember very well."

I always heard that Huggin Porson was schoolmaster as well as parish clerk, an office which his father Richard Porson had held before him.

ROBERT H. HAWES.

## WORDSWORTH.

University of St. Andrews, May 10, 1895.

In reference to the *errata* which your reviewer thinks that he has found in my new edition of Wordsworth, allow me to point out—

1. Nos. 4, 6, 8, 10, 11, and 13 are not errors. They are readings sanctioned by Wordsworth himself, in a list of *errata* printed on the last page of the notes to the second volume of his edition of 1800. Your reviewer has not been aware of the existence of this list, in which Wordsworth corrected his own text of 1800.

2. Nos. 1, 5, and 7. To indicate the date at which any note by Wordsworth first appeared is, in my judgment, sufficient. To state in what editions it disappeared, or reappeared, is quite unnecessary. It is different when dealing with the text of the poems.

3. Nos. 3 and 9 are omitted commas, and printer's errors merely.

4. I decided *not* to indicate in foot-notes when Wordsworth used brackets or dashes, and when he disused them.

5. I have nowhere spoken of a "parallelism" between lines in 'The Two April Mornings' and 'The Winter's Tale.' I indicated similarity of phrase, not of idea; and it is your reviewer who is "incorrect" in his reference to 'The Winter's Tale.' I have quoted it as "Act IV. sc. iii. ll. 140-2." He says it is "Act IV. sc. iv."; but there is no fourth scene in Act IV. of 'The Winter's Tale.' My quotation was from Dyce's 'Shakespeare.'

6. I claim to be allowed to select the proper place in which to acknowledge the labours of others. In the "Bibliography of Criticism," and elsewhere, there will be ample opportunity of doing justice to all; and I have already expressed my regret at the accidental omission, from the preface to vol. i., of the names of two persons who gave me valuable aid.

WILLIAM KNIGHT.

May 13, 1896.

THE critic of Prof. Knight's 'Wordsworth' in the *Athenæum* of the 2nd, and also Mr. Hutchinson in his letter in that of the 9th, are puzzled by what they call errors Nos. 4, 6, 8, 10, 11, and 13. They have omitted to observe that Prof. Knight has held as part of the 1800 edition of the second volume of the 'Ballads' a list of *errata* printed on the last page of the notes. Naturally and correctly Prof. Knight accepted these *errata* as forming the text of the edition. This disposes of these alleged errors.

GEO. LILLIE CRAIK.

\*\* We had before us two copies of the edition of 1800, one of the first issue and one of the second. Since then we have collated a third copy, and also that in the British Museum. There is no *erratum* to 'The Brothers' in any one of these four copies, and the readings are those given in our review. When he was preparing his edition of 1882 Prof. Knight was surely not aware of this list of *errata*, for he then noted that "snowy" (line 31) was the reading of 1800; that line 169 and the half of line 187 were omitted; and in the note to line 375 he printed "pointing" and "informed." It would be very interesting to Wordsworth students if the Professor would give them an exact account of his rare copy (for such we must assume it to be) which possesses this *erratum* list.

Prof. Knight takes as his standard the text of 1849-50. It may or may not be of importance in a critical edition to show the variations in Wordsworth's own notes, but it surely is of importance to know whether a note exists in the edition of 1849-50.

The printer's errors may in this case be of little consequence, but Prof. Knight can scarcely divest himself of responsibility for mistakes on the ground that they are "merely" due to the printer.

If passages are to be quoted solely because the phraseology is similar, when shall we come to an end? A dozen pages might be filled with references to "dancing waves." Act IV. of 'The Winter's Tale' does contain a fourth scene in the "Globe" edition, which is the one to which reference is usually made. A fourth scene is quoted, for example, in Schmidt's 'Shakespeare Lexicon.' As a more singular instance of meaningless juxtaposition we may mention Prof. Knight's comparison of the lines

Towards the roof of Lucy's cot  
The moon descended still

with Clough's

And houses stand on either hand  
And thou descendest still.

Prof. Knight can, of course, "claim" to acknowledge his indebtedness in any manner he pleases. Unfortunately, in his preface he gave the names of the persons who had assisted him, and omitted to thank some

to whom thanks were due. Subsequently he explained that the omission was due to his having sent a wrong proof to the printer, but this explanation had not appeared when the review in the *Athenæum* was written.

Prof. Knight says nothing about the other mistakes to which attention was called, and it is inferred, therefore, that they are admitted. 'The Brothers,' as stated in the review, was selected at haphazard, and those editions only were compared which were accessible.

#### THE MUNICIPAL RECORDS OF CARDIFF.

THE Corporation of Cardiff are to be much congratulated on the vigour and thoroughness with which they are carrying out their project for the publication of the more important parts of their town records. These records are of more than usual historic interest and value; much progress has already been made with the three large volumes, illustrated with many drawings of seals and facsimiles of documents, which will shortly be issued to subscribers at a net price of two-and-a-half guineas.

In addition to much other miscellaneous matter, the following are the principal classes of documents which will be dealt with by the editors: a series of nineteen royal charters in *extenso*, with translations; a variety of manorial extents and surveys; a most interesting series of Comptoi of the lordship of Glamorgan from the time of the Conquest down to 1551; a royal grant of 1551 to Sir William Herbert; a large number of legal documents illustrating the contests that prevailed between the lords and the burgesses from 1551 to 1700; records of the Cardiff Court of Great Sessions and of the various Town Courts; the proceedings of the Guild of Cordwainers; and a variety of Inquisitiones post Mortem. Copious extracts will also be given from the numerous minutes and accounts of the Corporation from the beginning of the eighteenth century onwards.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the concluding part of a list of the names which it is intended to insert under the letter T in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Treby, Sir George, judge, 1644-1702  
Tredenhall, John, politician, 1664\*-1710  
Tredgold, Thomas, engineer, 1788-1823  
Tree, Anna Maria, vocalist, 1802-1862  
Tregallas, Walter Hawken, miscellaneous writer, 1832-1894  
Tregallas, Samuel Pridaux, Greek scholar, 1813-1875  
Tregian, Francis, recusant, 1548-1608  
Tregonwell, Sir John, civilian, 1565  
Tregury, Michael, Archbishop of Dublin, 1471  
Trelawny, Edward, Governor of Jamaica, 1699-1754  
Trelawny, Edward John, seaman and writer, 1792-1881  
Trelawny, Sir John, soldier, fl. 1425  
Trelawny, Sir Jonathan, Bishop of Winchester, 1650-1721  
Tremayne, Sir John, legal writer, 1694  
Tremayne, Thomas, Archdeacon of Chichester, 1584  
Tremellius, John Emmanuel, Professor of Hebrew at Cambridge, 1510-1580  
Tremenheere, Hugh Seymour, publicist and author, 1804-1893  
Trench, Francis Chenevix, miscellaneous writer, 1806-1886  
Trench, Sir Frederick, general, 1780-1860  
Trench, Melesina Chenevix, memoirist, 1763-1827  
Trench, Power le Power, Archbishop of Tuam, 1770-1839  
Trench, Richard Chenevix, Archbishop of Dublin, 1807-1886  
Trench, Richard le Poer, Earl of Clancarty, 1767-1837  
Trench, William Steuart, Irish writer, 1809-1872  
Trenchard, Sir John, Secretary of State to William III., 1659-1695  
Trenchard, John, political writer, 1696-1723  
Trenrouse, Henry, inventor of rocket life-saving apparatus, 1772-1854  
Tresham, Francis, informer of Gunpowder Plot, 1567\*-1605  
Tresham, Henry, history painter, 1756-1814  
Tresham, Sir Thomas, Speaker of the House of Commons, fl. 1460  
Tresham, Sir Thomas, Prior of the Knights of St. John, fl. 1555  
Tresham, William, Speaker of the House of Commons, 1450\*

Tresham, William, theological writer, 1569  
Tresilian, Sir Robert, judge, 1388  
Trevelyan, Sir Charles Edward, Governor of Madras, 1807-1886  
Trevelyan, Raleigh, miscellaneous writer, 1782-1865  
Trevelyan, Sir Walter Calverley, scientific writer, 1797-1879  
Trevenen, James, captain R.N., 1760-1790  
Trevena, Peter, printer, 1514-1531  
Trevisa, John, historical writer, 1356-1412  
Trevithick, Richard, inventor of the screw propeller, 1771-1833  
Trevor, Arthur Hill, 3rd Viscount Dungannon, 1798-1863  
Trevor, George, theological writer, 1809-1883  
Trevor, John, Bishop of St. Asaph, 1410  
Trevor, Sir John, Secretary of State, 1626-1672  
Trevor, Sir John, Master of the Rolls, 1637-1717  
Trevor, John Hampden, 3rd Viscount Hampden, 1749-1824  
Trevor, Richard, Bishop of Durham, 1771  
Trevor, Robert Hampden, Viscount Hampden, 1706-1783  
Trevor, Sir Sackville, naval commander, fl. 1630  
Trevor, Thomas, judge, 1586-1656  
Trevor, Thomas, Baron Trevor, 1659\*-1730  
Triggs, Francis, divine, 1547\*-1606  
Trimmer, Joshua, geologist, 1795-1857  
Trimmer, Joshua Kirby, agricultural writer, 1804-1887  
Trimmer, Sarah, educational writer, 1741-1810  
Trimnell, Charles, Bishop of Winchester, 1663-1723  
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Trivet, Nicholas, historian, 1258\*-1328  
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Trollope, George Barne, admiral, 1850  
Trollope, Sir Henry, admiral, 1754\*-1839  
Trollope, Theodosia, author, 1895  
Trollope, Thomas Adolphus, miscellaneous writer, 1810-1892  
Trotterham, Samuel, mathematician, 1745  
Trotter, John Bernard, private secretary to Fox, fl. 1780-1810  
Trotter, Thomas, physician to the Fleet, 1760\*-1832  
Troubridge, Sir Edward Thomas, rear-admiral, 1852  
Troubridge, Sir Thomas, admiral, 1758-1807  
Troubridge, Sir Thomas St. Vincent H. C., soldier, 1815-1867  
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Troughton, John, divine, 1637-1681  
Troughton, William, Dissenting divine, fl. 1690  
Troup, George, journalist, 1821-1879  
Troy, John Thomas, Archbishop of Dublin, 1739-1823  
Trübner, Nicholas, Oriental scholar and publisher, 1817-1884  
Trubshaw, James, engineer, 1777-1853  
Truman, Joseph, metaphysician, 1631-1671  
Trumbull, William, diplomatist, fl. 1820  
Trumbull, Sir William, diplomatist, 1633-1716  
Trusler, Dr. John, compiler, 1738-1820  
Trussell, William, Baron Trussell, fl. 1330  
Trussell, John, historical writer, fl. 1638  
Trye, Charles Brandon, surgeon, 1757-1815\*  
Tryon, Sir George, admiral, 1832-1893  
Tryon, Thomas, eccentric, 1633-1703  
Tryon, William, Governor of New York, 1725\*-1778  
Tucker, Abraham, metaphysical writer, 1705-1774  
Tucker, Benjamin, secretary to Lord St. Vincent, fl. 1805  
Tucker, Charlotte, A [Lady O] [England], fl. 1821-1893  
Tucker, Henry St. George, Accountant-General, 1771-1861  
Tucker, Josiah, Dean of Gloucester, 1712-1790  
Tucker, Thomas Tudor, admiral, 1775-1852  
Tucker or Tooker, William, Dean of Lichfield, 1621  
Tucker, William, colonist, fl. 1617-1635  
Tucker, William Guise, miscellaneous writer, 1812-1866  
Tuckey, James Hington, nautical writer, 1776-1818  
Tuckey, Anthony, Puritan divine, 1599-1670  
Tudor, Edmund, Earl of Richmond, 1490\*-1456  
Tudor, Jasper, Duke of Bedford, 1430\*-1495  
Tudor, Owen, grandfather of Henry VII., 1461  
Tudway, Thomas, organist, 1730  
Tufnell, Henry, politician, 1804\*-1854  
Tuke, Sir Brian, secretary to Cardinal Wolsey, 1545  
Tuke, Daniel Hack, physician and writer on psychology, 1827-1895  
Tuke, Henry, Quaker writer, 1755-1814  
Tuke, Sir Samuel, colonel of horse and playwright, 1673  
Tuke, Samuel, Quaker writer, 1784-1857  
Tuke, Thomas, 'A Treatise against Painting and Tincturing of Men and Women,' fl. 1617  
Tuke, William, founder of York Retreat, 1732-1822  
Tulk, Charles Augustus, Swedenborgian, 1798-1849  
Tull, Jethro, agricultural writer, 1630\*-1740  
Tulloch, Sir Alexander Martin, general, 1804-1884  
Tulloch, John, Principal of St. Andrews, 1323-1886  
Tully, Thomas, divine, 1620-1678  
Tunstall, Cuthbert, Bishop of Durham, 1474\*-1559  
Tunstall, Thomas, Roman Catholic priest, 1616  
Tunstall, James, divine and author, 1704\*-1762  
Tunsted, Simon, reputed author of 'De Quatuor Principibus Musice,' fl. 1350  
Tupper, Martin Farquhar, miscellaneous writer, 1810-1883  
Turberville, Edward, informer, 1682  
Turberville, Daubeneey, physician, fl. 1685  
Turberville or Turberville, George, poet, 1530\*-1600\*  
Turberville, James, Bishop of Exeter, fl. 1570  
Turbine, Ralph de, Archbishop of Canterbury, 1122  
Turgot, Bishop of St. Andrews, 1115  
Turle, Henry Frederic, editor of *Notes and Queries*, 1835-1883  
Turle, James, organist, 1800-1882  
Turnbull, George, Scottish Jesuit, 1569-1633  
Turnbull, John, 'Voyage round the World,' fl. 1804  
Turnbull, William, Bishop of Glasgow, 1454  
Turnbull, William, physician, 1729-1796  
Turnbull, William Barclay, historical writer, 1811-1863  
Turner, Baptist Noel, divine and scholar, 1740\*-1826  
Turner, Sir Charles, Governor of Sierra Leone, 1826  
Turner, Charles, engraver, 1773-1857  
Turner, Charles Tennyson, poet, 1808-1879

Turner, Daniel, physician, 1687\*-1741  
Turner, Daniel, Baptist divine, 1710-1798  
Turner, Dawson, botanist and antiquary, 1775-1868  
Turner, Edward, chemist, 1796-1837  
Turner, Francis, Nonjuring Bishop of Ely, 1700  
Turner, George, physician, 1619  
Turner, Sir George James, Judge of Appeal in Chancery, 1788-1867  
Turner, Sir James, soldier, 1614-1670\*  
Turner, Sir James, soldier, fl. 1680  
Turner, Joseph Mallord William, landscape painter, 1775-1851  
Turner, Peter, mathematician, 1585-1651  
Turner, Richard, Protestant divine, 1558  
Turner, Richard, author, 1753-1788  
Turner, Richard, divine and author, 1781  
Turner, Robert, Roman Catholic divine, 1599  
Turner, Robert, astrologer and botanist, fl. 1660  
Turner, Samuel, Royalist pamphleteer, 1647  
Turner, Samuel, 'Account of an Embassy in Tibet,' 1750-1801  
Turner, Sharon, historian of the Anglo-Saxons, 1768-1847  
Turner, Sydney, Dean of Ripon, 1814-1879  
Turner, Thomas, Dean of Canterbury, 1591-1672  
Turner, Thomas, potter, 1749-1809  
Turner, Thomas, surgeon, 1796-1873  
Turner, Thomas Hudson, antiquary, 1815-1852  
Turner, Sir Tomkyns Hilgrove, general, 1853  
Turner, William, Dean of Wells and botanist, 1568  
Turner, William, divine, fl. 1695  
Turner, William, musical composer, 1651-1740  
Turner, William, 'Tour in the Levant,' fl. 1830  
Turner, William, landscape painter, 1769-1826  
Turner, William, Roman Catholic Bishop of Salford, 1800-1872  
Turnerelli, Peter, sculptor, 1774-1839  
Turnham, Stephen de, Justiciar, 1215  
Turnor, Edmund, F.R.S., antiquary, 1755-1829  
Turnour, Edward, Speaker of the House of Commons, 1617-1676  
Turold, romance-writer, fl. 1140  
Turpin, Richard, highwayman, 1706-1739  
Turwell, Thomas, author, fl. 1580  
Turton, Thomas, D.D., Bishop of Ely, 1780-1864  
Turton, William, conchologist, 1782-1835  
Tussaud, Marie, modeller, 1780-1850  
Tusser, Thomas, agricultural writer and poet, 1515\*-1580\*  
Tutechin, John, Whig pamphleteer, 1707  
Tutthill, Sir George Leman, physician, 1835  
Tweedell, John, classical scholar, 1769-1799  
Tweedell, Ralph Hart, engineer, 1843-1886  
Tweedie, Alexander, physician, 1794-1884  
Tweedie, William Menzies, portrait painter, 1826-1878  
Twells, Leonard, divine, 1742  
Twining, Thomas, translator of Aristotle, 1734-1804  
Twining, William, medical writer, 1835  
Twisleton, Edward Turner Boyd, politician, 1809-1874  
Twiss, Horace, journalist, 1737-1849  
Twiss, Richard, miscellaneous writer, 1747-1821  
Twiss, William, general R.E., 1744\*-1837  
Twiss, William, prolocutor of the Westminster Assembly, 1646  
Twysford, Nicholas, Court goldsmith, 1390\*  
Twyne, Brian, Oxford antiquary, 1679-1644  
Twyne, John, antiquary, 1581  
Twyne, Lawrence, 'The Pattern of Painefull Adventures,' 1576  
Twyne or Twine, Thomas, translator and physician, 1542-1613  
Twysden, John, physician, fl. 1650-1685  
Twysden, Sir Roger, antiquary, 1597-1672  
Twysden or Twisden, Sir Thomas, judge, 1602-1683  
Tye, Christopher, musician and poet, 1573  
Tyers, Jonathan, proprietor of Vauxhall Gardens, 1767  
Tyers, Thomas, author, 1726-1787  
Tylden, William Burton, general, 1854  
Tyler, Sir Charles, admiral, 1760-1835  
Tyler, James Endell, divine, 1789-1851  
Tyler, Margaret, translator, fl. 1590  
Tyler, Wat, insurgent, 1386  
Tyler, William, sculptor, 1801  
Tynne, Thomas, translator, fl. 1595-1610  
Tyndall, John, man of science, 1820-1893  
Tyrie, James, Scottish Jesuit, 1543-1597  
Tyrrell, Anthony, Jesuit, 1587  
Tyrrell, Sir James, supposed murderer of the princes in the Tower, 1502  
Tyrrell, James, historical writer, 1642-1718  
Tyrrell, Sir John, Speaker of the House of Commons, fl. 1433  
Tyrrell, Thomas, judge, 1594\*-1672  
Tyrrell, Sir Walter, reputed slayer of William Rufus, fl. 1090  
Tyrwhitt, Thomas, author, 1730-1786  
Tyson, Edward, comparative anatomist, 1649-1708  
Tyson, Michael, antiquary, 1740-1780  
Tyssen, Francis, Deputy-Governor East India Company, fl. 1695  
Tysilio, Welsh saint and poet, fl. 650  
Tytler, Alexander Fraser, Lord Woodhouselee, 1747-1813  
Tytler, Henry William, physician and translator, 1752-1808  
Tytler, James, miscellaneous writer, 1747-1804  
Tytler, James S. Fraser, law professor, 1820-1891  
Tytler, Patrick Fraser, Scottish historian, 1791-1849  
Tytler, William, historical writer, 1711-1792

#### THE HISTORICAL MANUSCRIPTS COMMISSION.

THE Ninth Appendix to the current Report of the Royal Historical Manuscripts Commission contains a description of several small but interesting collections which, with excellent judgment, have been brought together in this volume.

The Trevor MSS., in the collection of the Earl of Buckinghamshire, would certainly have possessed a greater historical value if the extensive series of diplomatic correspondence connected with Robert Trevor's mission to the



Hague between the years 1735 and 1746 had proved (as so frequently happens) to be unique. Fortunately, however, the authorities at the Record Office were able to identify the greater number of these despatches and drafts in the regular series of Foreign Office Records, and this official prescience has naturally led to an immense saving of valuable space which might otherwise have been devoted to a description of inferior duplicates.

The remaining papers in this collection include some most interesting letters from Henry Pelham, the Duke of Newcastle, and Lord Chesterfield, a few from Sir Robert Walpole, and one highly characteristic letter from the future Earl of Chatham, dated May, 1746. There are also numerous letters from Horace Walpole and a proposed plan for a general peace enclosed by Trevor in a letter to Pelham, dated August, 1745. The interest of this plan is considerable as showing the spirit in which English diplomatists maintained the interests of their maritime ally. Trevor's view was

"to saddle the Dutch, who are less stiff than we upon points of honour, with this humiliating commission; as well as to leave them to stand the brunt of the first reproaches of our allies and to bear the chief load of any national unpopularity ..... To prevent the Dutch, by amusing them with some negotiation, from being driven by the hopeless prospect of our arms to seek their own safety, or rather reprieve, without our participation or even at the expense of the common cause."

Another collection described in this volume gives a still more interesting view of these peculiar relations with our dependent ally. The manuscripts of Mr. James Round, of Birch Hall, Essex, have been described in this Report by Mr. J. H. Round with great skill and intelligence. The collection is a typical one, including a few early deeds and other mediæval manuscripts with a sprinkling of State Papers and news-letters in the sixteenth and seventeenth centuries. Amongst these we find a contemporary diary of the siege of Colchester in 1648, which furnishes a vivid account of the most regrettable incident of the great civil wars. It was evidently written, as Mr. Round points out, by a local man on the Loyalist side, and therefore needs to be used with caution. There are some news-letters of the eighteenth century, including a highly readable account of New Jersey in 1748 by Governor Belcher; but the most remarkable manuscript in Mr. Round's collection, and in some respects the most valuable section of the whole Report, is to be found in the secret correspondence between Petkum, the well-known agent of the imperialist Duke of Sleswick-Holstein, and the Marquis de Torcy. This curious correspondence throws much light upon the attitude of England towards her Dutch allies during the repeated negotiations for peace between the years 1706 and 1712.

A still further notice of the period of the war of the Spanish succession occurs in another collection in this volume. Amongst the manuscripts of Mr. Theodore Hare are preserved a series of interesting news-letters from correspondents serving under Marlborough in Germany and Flanders. Since the praiseworthy efforts of Dutch military historians have resulted in the foundation of a promising school of military history at the Hague, it is at least some satisfaction to feel that our own neglected materials may be turned to good account. For our own part, we have no hesitation in asserting that a systematic description and collation of the original materials that exist for the military history of this country, or, in other words, for the making of the empire, is a work that nearly concerns our national honour and, it may be, our national welfare.

#### ROSSETTI'S UNPUBLISHED POEMS.

In his recently published memoir of his brother, Mr. William Michael Rossetti thus makes mention of a ballad left by the poet which still remains unpublished:—

"It [the ballad] is most fully worthy of publication, but has not been included in Rossetti's 'Collected Works,' because he gave the MS. to his devoted friend Mr. Theodore Watts, with whom alone now rests the decision of presenting it or not to the public."

And he afterwards mentions certain sonnets on the Sphinx, also in my possession.

With the most generous intentions my dear and loyal friend William Rossetti has here brought me into trouble.

Naturally such an announcement as the above has excited great curiosity among admirers of Rossetti, and I am frequently receiving letters—some of them cordial enough, but others far from cordial—asking, or rather demanding, to know the reason why important poems of Rossetti's have for so long a period been withheld from the public. In order to explain the delay I must first give two extracts from Mr. Hall Caine's picturesque 'Recollections of Rossetti,' published in 1882:—

"The end was drawing near, and we all knew the fact. Rossetti had actually taken to poetical composition afresh, and had written a facetious ballad (conceived years before), of the length of 'The White Ship,' called 'Jan Van Hunks,' embodying an eccentric story of a Dutchman's wager to smoke against the devil. This was to appear in a miscellany of stories and poems by himself and Mr. Theodore Watts, a project which had been a favourite one of his for some years, and in which he now, in his last moments, took a revived interest, strange and strong."

"On Wednesday morning, April 5th, I went into the bedroom to which he had for some days been confined, and wrote out to his dictation two sonnets which he had composed on a design of his called 'The Sphinx,' and which he wished to give, together with the drawing and the ballad before described, to Mr. Watts for publication in the volume just mentioned. On the Thursday morning I found his utterance thick, and his speech from that cause hardly intelligible."

As the facts in connexion with this project exhibit, with a force that not all the words of all his detractors can withstand, the splendid generosity of the poet's nature, I only wish that I had made them public years ago. Rossetti (whose power of taking interest in a friend's work Mr. Joseph Knight has commented upon) had for years been urging me to publish certain writings of mine with which he was familiar, and for years I had declined to do so—declined for two simple reasons: first, though I liked writing for its own sake—indulged in it, indeed, as a delightful luxury—to enter formally the literary arena, and to go through that struggle which, as he himself used to say, "had never yet brought comfort to any poet, but only sorrow," had never been an ambition of mine; and, secondly, I was only too conscious how biased must the judgment be of a man whose affections were so strong as his when brought to bear upon the work of a friend. In order at last to achieve an end upon which he had set his heart, he proposed that he and I should jointly produce the volume to which Mr. Hall Caine refers, and that he should enrich it with reproductions of certain drawings of his, including the 'Sphinx' (now or lately in the possession of Mr. William Rossetti) and crayons and pencil drawings in my own possession illustrating poems of mine—those drawings, I mean, from that new model chosen by me whose head Lord Leighton said must be the loveliest ever drawn, who sat for 'The Spirit of the Rainbow,' and that other design which Mr. William Sharp christened 'Forced Music.' In order to conquer my most natural reluctance to see a name so unknown as mine upon a title-page side by side with a name so illustrious as his, he (or else it was his generous sister Christina, I forget which) italianized the words Walter Theodore Watts into "Gualtiero Teodoro Gualtieri"—a name, I may add in passing, which appears as an inscription on one at least of the valuable Christmas presents he made me, a rare old Venetian Boccaccio. My portion of the book was already in existence, but that which was to

have been the main feature of the volume, a ballad of Rossetti's to be called 'Michael Scott's Wooing' (which had no relation to early designs of his bearing that name), hung fire for this reason: the story upon which the ballad was to have been based was discovered to be not an old legend adapted and varied by the Romanies, as I had supposed when I gave it to him, but simply the Ettrick Shepherd's novelette 'Mary Burnet'; and the project then rested in abeyance until that last illness at Birkington painted so graphically and pathetically by Mr. Hall Caine.

For some reason quite inscrutable to the late John Marshall, who attended him, and to all of us, this old idea seized upon his brain; so much so, indeed, that Marshall hailed it as a good omen, and advised us to foster it, which we did with excellent results, as will be seen by referring to the very last entry in his mother's touching diary as lately printed by Mr. W. M. Rossetti: "March 28, Tuesday. Mr. Watts came down. Gabriel rallied marvelously."

Though the ballad, in Rossetti's own writing, has ever since remained in my possession, as have also the two sonnets in the MS. of another friend who has since, I am delighted to know, achieved fame for himself, no one who enjoyed the intimate friendship of Rossetti need be told that his death took from me all heart to publish.

Time, however, is the suzerain before whom every king, even Sorrow himself, bows at last. The rights of Rossetti's admirers can no longer be set at naught, and I am making arrangements to publish within the present year 'Jan Van Hunks' and the 'Sphinx Sonnets,' the former of which will show a new and, I think, unexpected side of Rossetti's genius.

THEODORE WATTS-DUNTON.

#### Literary Gossip.

ANTHONY HOPE is going to bring out in the autumn through Messrs. Longman a series of short stories, called 'The Heart of Princess Osra.' The scene of them is Stralsau, familiar to readers of 'The Prisoner of Zenda.'

"M. D.," who evidently is no great admirer of Anthony Hope, writes:—

"May I draw attention to the small practical joke played upon the public by Messrs. Methuen in their second edition of 'The Green Graves of Balgowrie'? Charmed and deeply moved by the unusual beauty and pathos of the book, the unwary reader, turning to the title-page to see what other works are to be had by the same author, finds a list of eight or ten books. He quickly writes to his bookseller, and finds himself the unwilling owner of the works of Mr. Anthony Hope!"

MESSRS. CHAPMAN & HALL are publishing a third and cheaper edition of the works of Mr. W. S. Lilly. The first of the new edition will be 'Ancient Religion and Modern Thought.' In his preface to this work Mr. Lilly says:—

"I may mention that the pages in chap. iv. on the subject of the miraculous were very carefully considered in proof by my venerated friend Cardinal Newman, and that suggestions and sentences of his find place in them."

The many admirers of the author of 'Self-Help' will learn with pleasure that Dr. Smiles is making a good recovery from an injury caused by a fall—one that might have proved serious to a much younger man.

It is in contemplation to remove University College School to a more open site

in the environs of London. The existing buildings in Gower Street will then doubtless be added to the accommodation of University College.

MISS SKENE, the daughter of Scott's friend Skene of Rubislaw, will contribute to the June number of *Blackwood* an article entitled 'Some Episodes of a Long Life,' giving reminiscences of many persons of eminence in literature, science, and the arts with whom she has been brought into contact.

DEAN VAUGHAN, of Llandaff, has been compelled by ill health to resign the presidency of the University College of South Wales.

THE authorities of Trinity College, Dublin, are considering a scheme for the establishment of a new degree or diploma for secondary teachers. The Catholic Truth Society is being moved to take steps towards the provision of training for the same class of teachers.

THE fifty-fifth annual general meeting of the members of the London Library will be held on June 11th. The number of members is now 2,323, the largest total hitherto attained, and the sum expended on the purchase of books (1,668*l.*) exceeds the expenditure for the same purpose in any previous year. On the other hand, the circulation of books shows a small falling off: a decline attributed by the committee to the general election of last year. The catalogue, both of titles and subjects, is making progress; and about half the books in the library have been dealt with. The financial position is satisfactory; the plans for the new building are in a state of forwardness, and it is hoped that the work will be soon begun.

THE refusal of Oxford and the reluctance of Cambridge to grant degrees to women are emphasized by the steadily increasing number of women graduates at other universities. Seventy-seven women have taken the B.A. degree at London University this term, in addition to thirty-six who were presented for other degrees.

'IN A CONNING TOWER; or, How I took H.M.S. Majestic into Action,' by Mr. H. O. Arnold-Forster, M.P., is about to be issued at sixpence by Messrs. Cassell. It has passed through several editions in its more expensive form, and translations have appeared in French, Spanish, and Italian. The cheap issue is furnished with illustrations by Mr. W. H. Overend, and will contain a new preface by its author.

WE greatly regret to hear of the death, after a long illness, of a distinguished archaeologist and valued contributor to this journal, Canon Raine, of York. He was the son of the late Rev. Dr. Raine, and was educated at the University of Durham. Thirty years ago he became a prebendary of York, and was one of the best known and most respected men in the city. He did much for the local museum; he was an active member of the Surtees Society, and the fact that it still publishes is probably due to his energy, for he of late years received little real support. His knowledge of the antiquities and folk-lore of the northern counties was great, and he was always ready to help any student of his

favourite subjects. He was a brother-in-law of the late Mr. A. W. Hunt. We have also to record the decease of Mr. Stanhope Baines, editor of the *Leeds Mercury*.

IT is hoped, says the *Dundee Advertiser*, that 500 subscribers at one guinea each may be obtained for the catalogue of Dr. Laing's collection of charters which he bequeathed to the University of Edinburgh. The work could, in that case, at once be sent to the press. It is estimated that the complete book would consist of about 820 pages, similar in form to the 'Register of the Privy Council' and the 'Registrum Magni Sigilli.'

MESSRS. LONGMAN announce "Harvard Historical Studies," a series which will comprise works of original research selected from the recent writings of teachers and graduates of the University. It will also include collections of documents, bibliographies, reprints of rare tracts, &c. It is hoped that at least three volumes will be published annually. The first three will be 'The Suppression of the African Slave Trade to the United States of America, 1638-1870,' by Prof. Du Bois, of Wilberforce University; 'The Contest over the Ratification of the Federal Constitution in Massachusetts,' by Prof. S. B. Harding, of Indiana University; and 'A Critical Study of Nullification in South Carolina,' by Prof. Houston, of the University of Texas.

THE sixty-ninth anniversary festival of the Printers' Pension Corporation on Monday last was a great success; the total amount realized was 5,200*l.* This included 630*l.* towards the Almshouse Endowment Fund from the Rev. Francis Jacox, who had previously given the large amount of more than 6,000*l.* Three new pensions were also founded: one by the Queen's printers, the Eyre & Spottiswoode of 20*l.*; a Passmore Edwards of 20*l.*; and a John Maxwell of 10*l.*, founded by Mrs. Maxwell (Miss Braddon).

GERMAN papers report as a significant sign of the times that, whilst the number of pupils in the Gymnasias and Realgymnasias is steadily decreasing in the great educational centres, that of the Lateinlose Schulen, where English and French are taught, is increasing.

LAST September, on mentioning the projected quinqucentenary celebration by the authorities of Mayence of Johann Gutenberg's birth, we threw out the suggestion that, the exact year of his birth being unknown, it would be advisable to fix 1900 for the proposed festival. The chief magistrate of Mayence has consulted by letter a number of scholars as to the fittest time for the celebration. In the latter part of last month he read the answers at a meeting of the Journalisten-Verein, and they are reported to have been unanimous in the opinion that the wisest plan would be to postpone the celebration until the year 1900, thus coinciding with the view which we expressed eight months ago. Strange to say, the reports in the German papers we saw merely stated that "scholars of France and Germany" were consulted; but we can hardly believe that no English scholars were honoured with the query.

THE Parliamentary Papers likely to be of most interest to our readers this week

are the Abstract of Accounts for 1895 of the University of St. Andrews (2*d.*); the Fourteenth Report, Appendix, Part IX., of the Historical Manuscripts Commission—MSS. of the Earl of Buckinghamshire, the Earl of Lindsey, the Earl of Onslow, &c. (2*s.* 6*d.*); A Report on the Accession of Norway to the International Union for the Protection of Literary and Artistic Works (1*d.*); A Report on the Benefices Bill from the Standing Committee on Law (3*d.*); and a Return of Grants paid to School Boards under Section 97 of the Elementary Education Act, 1870 (1*d.*).

## SCIENCE

*The Present Evolution of Man.* By G. Archdall Reid. (Chapman & Hall.)

IF man is a product of evolution, and if, as seems in that case likely, his evolution has not yet reached its term, the problem arises of ascertaining the direction of man's present evolution. This problem has not been altogether neglected. Some have tried to show that even now slight physical modifications in the human frame are still going on. There is no doubt that in strength of body the civilized man exceeds the savage, and this may be taken as evidence that one result of evolution has been an increase in physical strength. The commonest view, however, is that man's physical evolution has now practically ceased except as regards the central nervous system, and that the evolution now going on is a mental evolution, expressing itself in a slowly increasing bulk of brain. According to Mr. Reid, the present evolution of man is towards greater strength neither of mind nor of body. What the civilized races are gaining now, and have been gaining for a long time, is mainly "strength against disease," or, more precisely, against zymotic disease. On the mental side they are gaining resistance to the intenser craving for narcotics, especially for alcohol, alcoholism being in its effects a disease. From these conclusions, Mr. Reid holds, important practical consequences follow. The whole argument being founded on a conception of evolution not universally admitted, he has thought it desirable, before drawing out his conclusions, to set forth his own theory with its points of difference from other theories. In doing this he also explains, for the sake of the general public and the mass of the medical profession, to whom he especially appeals, the grounds and meaning of the theory of evolution as commonly accepted.

The whole essay, besides being exceedingly well reasoned, is remarkable for its thoroughly scientific use of the imagination. The general view taken of the means by which evolution has been brought about, though in particular positions there is some novelty, is that which is now associated with the name of Weismann. Mr. Reid, however, is a better controversialist than Weismann himself; and the whole argument contained in the first part of the book is probably the most skilful defence yet put forth on behalf of that theory of heredity which excludes all inheritance of characters acquired in the lifetime of the individual. At the end of this part he states "three



cardinal truths" as the basis for further theorizing. These are:—

"(1) That every species must necessarily undergo retrogression, unless that retrogression be checked by selection; (2) that in such a high multicellular organism as man acquired variations cannot be transmitted; and (3) that in such an organism living amidst immensely complex and heterogeneous surroundings, the action of Natural Selection has been mainly to develop so extraordinary a power of varying in response to appropriate stimulation, direct or indirect, from the environment, such a remarkable power of individually acquiring fit variations, that very much, indeed by far the greatest part of the characteristics of such a high organism are due to stimulation acting on this power to vary, are variations acquired by the individual, but variations which are not transmissible."

The fact that wherever selection ceases there is retrogression is proved in a way which seems to be, as the author claims, original. Let us suppose rapid evolution going on under artificial or natural selection. In every new generation any particular individual may revert towards ancestors or may move away from them. The chances of its doing either are equal. In all cases of atavism there is retrogression of character with regard to the particular kind of selection at work. For example, in race-horses there is retrogression to a lower speed. The more rapid the evolution going on, the greater is this tendency to retrogress, since in cases of atavism nearer ancestors are more frequently resembled than more remote ancestors, and, when the evolution is rapid, even near ancestors are backward in character with respect to the mean point now attained. If, instead of reversion towards ancestral characters, there is variation away from parental characters, the deviation may be either an extension of previous evolution or a divergence. Just as the chances of atavistic reversion and of a new variation are equal, so the chances that any new variation will be in the direction of evolution or away from it are equal. Thus the chances of retrogression on the whole preponderate. More simply the case may be put thus. In an evolving species the "birth mean" of the new generation is necessarily below the "survival mean" of the preceding generation; hence continued withdrawal of selection will necessarily bring about an accelerating retrogression. The special point made by the author is that which concerns atavism; but the whole argument may be commended to the attention of biologists.

For the detailed defence of the thesis that in higher organisms acquired characters are never inherited the reader must be referred to the book itself. It may suffice to mention that Mr. Spencer's contributions to the discussion are submitted to an acute examination. Mr. Reid's chief means of resolving the cases marshalled by Mr. Spencer is that which is stated above as his third thesis. Unicellular organisms, it is allowed, when modified by the environment, transmit their modifications directly to descendants. In multicellular organisms this is no longer possible consistently with the "continuity of the germ-plasm." What still takes place is this. The body-cells vary in response to the environment; and the organisms in which they display most of

this power of varying have the best chance of survival. The power of giving origin to body-cells with great capabilities of variation is inherent in the germ-cells. Hence, though the particular characters acquired by the individual organism are not transmissible, the power of developing into an organism responsive to any environment is transmissible. This general view can evidently be applied to mental evolution. Some applications of this kind Mr. Reid has effectively made.

His aim, however, is not to go into special questions about heredity, but to provide a basis for the theory that present evolution is mainly against disease. This theory is set forth in the second and rather shorter part of the book. In the treatment of zymotic diseases, regarded as resulting from the action of parasitic organisms, Mr. Reid's employment of the scientific imagination is especially brilliant. The evolution of bacteria producing disease and their means of attack, and of man's powers of defence in the perpetual war waged against them, is figured so as to furnish a coherent picture of the whole process in its main features. And this picture is drawn by a perfectly correct application of deductions from the general hypothesis to the facts of each case. The main line of argument is as follows: Only prevalent and fatal zymotic diseases can materially influence the evolution of protective powers. Of such zymotic diseases there are two chief types: those of the malarial kind, and those of which tuberculosis may be taken as the representative. The former are caused by organisms capable of leading for a long time a "saprophytic" life on organic matter outside the living body; the latter by organisms that have become purely, or almost purely, "parasitic," and hence cannot live long, if at all, outside the body of their host. To continue its existence as a species, the first kind of organism needs only a sparse population; the second needs a closely crowded population. As civilization has advanced the micro-organisms of disease have tended to pass from the partially saprophytic to the wholly parasitic type. Immunity to diseases of either kind may either be innate or acquired by experience of the particular disease. Acquired immunity cannot itself be handed down to descendants, though the innate power of acquiring immunity can. This, of course, is a different thing from the strictly innate immunity which resists the onset of a disease from the first. What is called "acclimatization" to a disease results solely from the accumulation of inborn variations, those who either possess immunity or are able individually to acquire immunity being selected for survival. Resistance of any race to a disease is thus exactly proportionate to its familiarity with that disease. Just as West Africans have a considerable though incomplete immunity from malaria, but not from tuberculosis, so our own race has a similar immunity from tuberculosis, but not from malaria. This difference becomes evident when a race that has not hitherto been subject to any particular infection is brought within its range. The pathogenic organisms that produce tuberculosis, for example, are now as fatal to Africans as those that produce malaria are to Euro-

peans. Each race has become acclimatized, by more or less complete elimination of the unfit, to diseases of one type, but not of the other. This is the explanation of that "mysterious decay" through which the races of the New World are said to disappear before our civilization. The civilizations of the New World, when it was discovered, were far more recent than those of the Old World. Since there had only been for a short time in America any crowded centres of population, while the population of America generally and of the Pacific islands was scattered, there had been little development of the exclusively parasitic kinds of pathogenic organisms, and little acclimatization to them. In the Old World, with its very ancient aggregations of people dwelling together in towns and cities, the evolution of microbes from the partially saprophytic to the purely parasitic stage had gone far; and so also had acclimatization to them by elimination of the unfit. Hence the ravages caused in the New World when its races were once brought in contact with the non-malarial diseases of the Old World. From this source, along with one other, comes all that mysterious blight or decay which has been so often described.

The other main source of their decay before civilization is that the races of the New World had not become resistant to the concentrated forms of alcohol. From alcohol and various narcotics the civilized races of the Old World have attained partial immunity by elimination of those who have indulged in them to such excess as not to be able to survive or leave fit offspring. The same difference displays itself on a smaller scale between Northern and Southern Europeans. In the South of Europe there has been for ages a practically unlimited supply of alcohol, sufficiently concentrated to cause elimination of those who crave for it very intensely. In the North of Europe the accessibility of concentrated forms of alcohol is more recent and the supply has been more restricted. Hence the comparative sobriety of Southern Europeans. The inhabitants of India and China have similarly attained more or less immunity from opium. The practical consequence of all this is that those who are trying to make abstinence from alcohol compulsory, or even to promote voluntary abstinence from it, are working in the wrong direction. Let us suppose either voluntary or compulsory abstinence kept up for several generations. The result must be that those who have an innate tendency to become inebriates will cease to be eliminated. The race will, therefore, retrogress as regards immunity from alcohol. Law and opinion being alterable while innate tendencies are not, the prohibition that has been established will some day be removed. We shall then find ourselves in a state with regard to alcohol resembling that of our remote ancestors or of the Pacific islanders, and the process of selection will have to begin over again. "If the world is to become more temperate, it must be by the elimination not of drink, but of the excessive drinker." A really effective way of resisting alcoholism would be the refusal of permission to inebriates to continue the race:—

"If Artificial Selection be found impracticable in the future, as, owing to the state of public opinion, it undoubtedly is at present, then the only alternative is Natural Selection, in which case the world will never be thoroughly sober until it has first been thoroughly drunk."

Mr. Reid's chapters on disease and on alcoholism, as must be clear even from this summary, deserve careful study. Towards the end, however, we begin to suspect that he is trying to carry pure deductive reasoning further than it can effectively go where the circumstances are so complex. This strikes us less in the chapters on disease. Here the objection that can be taken is not so much to the positive argument itself as to the assumption rather than proof that practically evolution against disease is the only form of human evolution that is still going on. A generalization like this cannot be proved without express comparison of disease with other agencies, and no such comparison is made. All that Mr. Reid does is to show how evolution against zymotic disease is possible without inheritance of acquired characters, and to supply some verification of the conclusion that immunity of a race against any prevalent and fatal disease is proportionate to its familiarity with that disease. But the proof that this evolution exists and is of great importance does not exclude the possibility that other equally important evolutions are proceeding simultaneously. Is it likely *a priori* that all other causes of elimination and survival are suspended while man is gaining immunity against disease? To suppose so is quite inconsistent with a position which Mr. Reid himself has put extremely well, and which was adopted by Darwin, who came to hold more and more strongly that it is not on "single variations," but on "individual differences," that selection acts. Of this position, that organisms survive by individually combining several superiorities, not by an exaggerated and as it were abnormal development in some one particular direction, Mr. Reid makes effective use against Lord Salisbury's amusing criticisms on natural selection in his British Association address. It is equally applicable against the exclusive stress he himself lays on disease as an agency in natural selection. The survival of those who are resistant to particular diseases, it may be noted, is already beginning to be superseded by a new kind of warfare with pathogenic organisms, namely, that which is waged by sanitary and medical science; but there is no need to insist on this, as Mr. Reid himself perfectly recognizes it.

With the qualifications made, the theory itself about disease seems to contain a large portion of truth. It is only when we come to the chapters on alcohol that we begin to be altogether doubtful about the applicability of the theory. Is there any evidence, for example, that Southern Europeans have had a "long and disastrous experience" of alcohol? Is it true that their natural wines are, "practically speaking, as efficient causes of elimination, and therefore of evolution, as the strongest spirits"? Does not the evidence seem to show that from the earliest historical times there was a difference between the modes of intoxication sought in the South of Europe and in the

North? If we speculate about the original causes of this difference, a more plausible explanation than Mr. Reid's seems possible on the lines of his general theory. It is certain that the climates of the North and of the South must pick out slightly different physical types for elimination and survival. Why should we not suppose that the different racial types thus established present as secondary distinctions different kinds of susceptibility to alcohol? In one case a mild exhilaration is sought, in the other a fierce excitement ending in insensibility. This difference between the inhabitants of the South and of the North we should, of course, expect to be typical, but not universal. It would be in the first instance a result rather than a cause of evolution. From this beginning several divergent theories, all equally plausible, might be started. We have, in fact, got too far away from our principles to make deductions with security. It is significant that Mr. Reid in one place confesses that he has not very diligently sought for evidence bearing on the comparative effects of narcotics, "being convinced that it is a foregone conclusion, that wherever any narcotic has for a lengthened period been the cause of a considerable elimination of the unfit in relation to it, it has also, like virulent zymotic disease, like alcohol, like opium (as we shall see), been the cause of a considerable evolution protective against itself." This is not a safe procedure outside of mathematics.

#### SOCIETIES.

ASIATIC.—May 12.—*Anniversary Meeting*.—Lord Reay in the chair.—Lord Loch, in moving the reelection of Lord Reay as President for the next three years, pointed out that the Society, and, in fact, all Indian scholarship, was indebted to Lord Reay for using his influence against the proposed abolition of the Archaeological Commission in India. During his term as President the tenth Oriental Congress had been held, and the Society had had the good fortune of being ably represented by him at Geneva. For these and many other services the Society was deeply indebted to him.—Dr. R. N. Cust seconded the motion, which was carried.—Lord Reay, in accepting the presidency, said he hoped that during his term of office he should see the establishment in London of the Oriental School, the lack of which was a national disgrace to this country.—Prof. Rhys Davids, secretary, read the report, which showed the election of forty-six new members against the loss of thirteen. The receipts from sales of the *Journal* had been larger than they had ever been before, and the Society had during the year added 300*l.* to its capital.—Dr. Thornton, in moving the adoption of the report, congratulated the Society that, in spite of the death of so many distinguished men, including Sir H. Rawlinson, Sir T. Wade, Dr. Rost, and Prof. von Roth, the prospects of the continuation of the work of the Society were assured by the very encouraging presence of so many young and promising workers in all branches of Oriental research.—The resolution was seconded by Mr. J. Kennedy.—Among the others who took part in the discussion were Major-General G. G. Alexander, Prof. Bendall, and Mr. Morris.—The report was adopted.

ANTHROPOLOGICAL INSTITUTE.—May 12.—Mr. E. W. Brabrook, President, in the chair.—Mr. H. W. Seton-Karr exhibited a unique collection of stone implements discovered by him on the surface in Somaliland. Some of these implements were of great size. In the course of a few remarks, Mr. Seton-Karr claimed that his discoveries were true palæoliths such as must have been used in the earliest times.—Sir J. Evans, who had previously communicated a notice on the same subject to the Royal Society, and had from the first interested himself in Mr. Seton-Karr's discoveries, drew attention to the identity of form obtaining between these African specimens and palæolithic implements found in Asia and Europe; for example, the Mousterian types were remarkably similar. He concluded by tracing the possible course of primæval migra-

tions as evidenced by palæolithic discoveries in three continents, and alluding to his personal connexion with Mr. Seton-Karr's investigation.—Prof. Rupert Jones and Mr. C. H. Read continued the discussion, the latter pointing out the desirability of obtaining further geological evidence which should place the palæolithic character of the implements absolutely beyond dispute.—Dr. J. G. Garson read a paper 'On Measurements of the Andamanese,' by Mr. M. V. Portman, in the course of which he urged that the use of whole-plate cameras for anthropological measurements involved unnecessary labour and expense: instruments of smaller size would be just as effective. He went through various measurements in some detail, and exhibited a few photographic slides as illustrations.—Sir W. Flower recapitulated the history of the Andaman Islands, and said that their perfect isolation lent them a peculiar interest in the eyes of anthropologists. He was glad to learn that Mr. Portman's measurements gave results coinciding in a remarkable degree with calculations of his own.—Prof. A. H. Keane and Prof. Brigham of Honolulu also spoke.—Mr. C. H. Read drew attention to the meritorious work which had been carried out, and was still being carried out, by Mr. Portman on the Andaman group. To him anthropological science owed far the most perfect accounts of the inhabitants of the islands.—Dr. Garson then read a second short paper on photographic outfits for amateurs, with especial reference to anthropological work in varying climates. He exhibited a number of cameras of the latest type, explaining the relative advantages of each. Two large volumes of photographs, illustrating adze-making and other occupations of the Andamanese, were exhibited during the evening.

STATISTICAL.—May 19.—A paper upon 'Co-operative Credit Banks, with Special Notice of the Raiffeisen System,' was read by Mr. R. Yerburgh, M.P.

INSTITUTION OF CIVIL ENGINEERS.—May 19.—Sir B. Baker, President, in the chair.—Two communications dealing with the magnetic properties of iron and steel were considered. The first paper was entitled 'The Magnetic Testing of Iron and Steel,' by Prof. J. A. Ewing, and the second paper 'On Magnetic Data of Iron and Steel,' by Mr. H. F. Farshall.

SOCIETY OF ARTS.—May 18.—Mr. F. Cobb in the chair.—Mr. J. Swinburne delivered the concluding lecture of his course of Cantor Lectures 'On Applied Electro-Chemistry.'

MAY 19.—Prof. Roberts-Austen in the chair.—A paper 'On Bronze Casting in Europe' was read before the Applied Arts Section by Mr. G. Simonds.

MAY 20.—Dr. H. E. Armstrong in the chair.—A paper 'On Orthochromatic Photography' was read by Capt. Abney, and was followed by a discussion.

MATHEMATICAL.—May 14.—Major MacMahon, R.A., President, in the chair.—Messrs. F. W. Dyson, G. Hurst, and F. W. Russell were admitted into the Society.—Mr. Baker spoke upon 'The Bitangents of a Plane Quartic Curve and the Straight Lines of a Cubic Surface.'—A paper by Prof. E. W. Brown 'On the Application of the Principal Function to the Solution of Delaunay's Canonical System of Equations' was taken as read.—Short communications were made by the President, Prof. Hill, Col. Cunningham, Mr. Hammond, and Mr. Tucker.

HUGUENOT.—May 13.—Sir H. W. Peek, President, in the chair.—Mr. T. C. Colyer-Fergusson, M. de Luze, Mr. P. M. Martineau, Mr. J. Morley, and Dr. W. B. Thorne were elected Fellows.—The annual report of the Council was read, and a paper by Miss I. H. Layard, entitled 'Loudun sous la Croix,' treating of the topography and history of the town in the sixteenth and seventeenth centuries as connected with the Huguenots. Miss Layard, having visited Loudun for the purposes of the paper, had been able to make many extracts from the unpublished town archives and church registers, and also to present several sketches of ancient buildings, &c., taken by her on the spot.—Mr. A. G. Browning exhibited and described several fine pieces of communion plate, originally made for the merchants of the Steelyard, and now in the possession of the French Hospital, Victoria Park.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Linnean, 3.—Anniversary.  
Tues. Royal Institution, 3.—'The Building and Sculpture of Western Europe,' Prof. T. G. Bonney. (Tyndall Lecture.)  
Wed. United Service Institution, 3½.—'Recognition of Belligerency considered in Relation to Naval Warfare,' Rev. T. J. Lawrence.  
—Geological, 8.—'Pliocene Deposits of Holland, and their Relation to the English and Belgian Crags,' Mr. F. W. Harmer; 'The Lignite, Flints and Igneous Rocks of the Neighbourhood of Dolgelly,' Messrs. P. Lake and S. H. Reynolds; 'The Kil-dare Inlier,' Messrs. C. J. Gardiner and S. H. Reynolds.



- THURS. Royal Institution, 8.—'Lake Dwellings,' Dr. R. Munro.  
 — Electrical Engineers, 8.—'The Utilization of Water Power, especially with a Small Fall, with some Examples of Plants for the Generation of Electrical Energy,' Mr. A. Steiger.  
 — Chemical, 8.—'Lothar Meyer, Memorial Lecture,' Prof. P. P. Bedson.  
 FRID. United Service Institution, 3½.—'The Highland Rising of 1745, from a Military Point of View,' Major-General A. B. Tulloch.  
 — Royal Institution, 8.—John Wesley: some Aspects of the Eighteenth Century,' Mr. A. Birrell.  
 SAT. Royal Institution, 9.—'The Moral and Religious Literature of Ancient Europe,' Dr. E. A. Wallis Budge.  
 — Botanic, 3½.—Election of Fellows, &c.

### Science Gossip.

MR. THEODORE BENT, who in the second edition he has just published of his last book—'The Sacred City of the Ethiopians'—gives an account of the recent battle-fields near Adowa and Aksum, over which he and Mrs. Bent passed three years ago, is contributing a narrative of his last winter's expedition to the North-East Soudan to the Royal Geographical Society on Monday evening, June 1st.

THE next international congress for geology, hydrology, and climatology will be held on September 28th at Clermont-Ferrand.

THE Report of Admiralty Surveys for 1895 (2d.) has just been issued as a Parliamentary Paper.

THE Report of Mr. Tebbutt's observatory at Windsor, New South Wales, for the year 1895, recently issued, shows an energetic continuation of the work which has now been carried on there during a period of more than thirty years. Especially noteworthy are the observations of double and variable stars, the latter including a valuable series of comparisons of R Carinæ, the period of which (now about 311 days) seems to have become slightly shorter.

### FINE ARTS

*The Iconography of Don Quixote (1605-1895).*

By H. S. Ashbee, F.S.A. (Privately printed.)

FOUR years after Juan de la Cuesta had printed at Madrid in 1608 his amended edition of the first part of 'Don Quixote,' an English version by Thomas Shelton of that immortal work appeared in the form of a small quarto, which was followed by the second in 1620, after Juan de la Cuesta had printed and published at Madrid, 1615, 'La Segunda Parte del Ingenioso Cavallero Don Quixote.' Whether this English translation of the second part of 'Don Quixote' was also due to Thomas Shelton, or was the work of some writer of that time who would not declare his name, is a question still undecided. It is, however, important to know that not only were the two parts printed for the same publisher, Ed. Blounte, and are generally found together in a thick quarto volume, but that in all subsequent editions—of which there are three at least, including that of Capt. Stevens, said to be "revised and corrected" by him—both parts are put together without distinction or remark of any sort. There can be no doubt that the first translations of 'Don Quixote' were made in England and by Englishmen, for Cesar Oudin's French version did not appear until 1616, the imperfect German one of Köhler in Prussia is of 1621, and the Italian, by Franciosini of Venice, 1625.

If to Shelton's be added the many subsequent translations, those of Philips, Motteux, Jarvis, and others, besides the edition of the original Spanish brought out by Lord Carteret and the valuable commentary of Bowle; and if we take into account that the 'Novelas Exemplares' was translated by James Mabbe as early as 1640, it may

be safely asserted that England has done more for the memory of the great Spanish writer than all the rest of Europe put together—his native country not excluded.

Mr. Ashbee's work, however, is not critical, it is simply bibliographical. He does not pretend to judge of Cervantes's personal merits and talent as a writer; himself an enthusiastic admirer, he leaves that task for others. His aim is merely to describe as minutely as possible all the illustrated editions of 'El Ingenioso Hidalgo Don Quixote' which have been printed up to the present. An attempt of this kind had already been made at Barcelona in 1870 by Col. Fabra, of the Royal Spanish Engineers, who, whilst engaged in reproducing by means of the phototypic process the *editions principes* of the two parts of 'Don Quixote,' conceived the idea of adding a catalogue of illustrated editions made in Spain or abroad, and one or two specimens of the plates or engravings contained in each of them—a work, no doubt, of labour and patience, and at the same time of praiseworthy execution, considering that the public and private resources of Barcelona for bibliographical investigations of this sort were then by no means abundant. Indeed, had not Col. Fabra had at his disposal the vast and choice collection of Don Leopoldo Rius, of that city, his compilation would have been of very little use. With considerable additional matter, detached notices of Cervantes and his various works, it was republished in No. 680 of the *Ilustracion* of Barcelona.

Mr. Ashbee's plan is essentially different. After describing the books with all the details and niceties of bibliographical lore—a branch of science which promises to become soon a necessary and inseparable companion of history—he enters fully into the subject of the illustrations. In doing so chiefly from an artistic point of view and with the eye of a connoisseur, Mr. Ashbee has not failed to inform his readers of the number of plates in each volume, their size and measurement, the names of the designers or painters, as well as of the engravers—no easy task at times, since some of them used ciphers or monograms—and lastly the substance on which the designs were engraved, copper, steel, wood, or stone. In this manner has Mr. Ashbee described four hundred and nine different editions of 'Don Quixote,' of which no fewer than one hundred and twenty-seven were printed in London or elsewhere in the British Islands; eleven in New York, Boston, Philadelphia, and other cities of the United States; and the remainder in Paris, Madrid, Barcelona, and other towns of Spain, Amsterdam, Antwerp, Brussels, &c. To this may be added that, after completing his descriptions, the author prints, by way of supplement (pp. 153-6), a list of editions illustrated with a single portrait of Cervantes, or with sets of plates, which editions, though mentioned in Col. Fabra's 'Iconografía,' he (Mr. Ashbee) has yet been unable to verify; that in another supplement he furnishes a long list of pictures, drawings, statues, tapestries, &c., "representing passages of 'Don Quixote'"; and that, having necessarily to allude to Don J. M. Asensio y Toledo, of Seville, and to his supposed discovery of the real portrait of Cervantes, the author

of the 'Iconography' enters fully into the subject (pp. 157-9). Though he expresses no opinion of his own, it is easy to gather from his account that not one of the sundry more or less supposititious portraits of Cervantes seems to him acceptable, or even half authentic, from the purely imaginative creation of G. Kent down to that of a boatman, dressed, however, as a military man with a slouched hat, big moustache, and pointed beard, supposed to be Cervantes rowing into the port of Barcelona one of the fathers of the Order of Mercy returning from Algiers.

At the end of the volume are two tables, one, chronological and at the same time alphabetical, showing the names of the cities and towns where the various illustrated editions were printed; another, alphabetical, of the designers, engravers, lithographers, printers, sculptors, translators, authors of continuations (which are by no means uncommon), publishers, actors and actresses in dramas and plays founded on the adventures of the 'Knight Errant Don Quixote,' which two tables will be most useful to the reader, besides a fine set of twenty-three copper-plates and a portrait of Cervantes engraved by an artist named A. Blanco, who flourished at the beginning of this present century. As the edition of 'El Ingenioso Hidalgo' for which the plates were intended did not make its appearance, Mr. Ashbee found the plates, after many years, in the hands of the artist's heirs, brought them to London, and had a careful impression of them taken on Japanese paper for the benefit of the readers of his 'Iconography of Don Quixote.' This and other improvements in the author's book will be duly appreciated by its readers. For our part, we sincerely congratulate him on his success.

ALTHOUGH they cannot in any sense be called works of art, nor be said to be pictorial in the true meaning of the term, the three hundred and seventy photographic views in *The Queen's London: a Pictorial and Descriptive Record* (Cassell & Co.) have, despite their stiffness, dryness, and exceeding dullness, a wonderful amount of interest, we might almost say charm. The observer who knows the histories of the places and buildings will be long before he tires of the collection. The more such an observer knows the more will this book attract him. In nearly every example the brief, and so far as we have observed, correct "descriptive record" at its foot gives the cue to the reader's thoughts, and awakens the slumbering portion of his memory. Of course, of a collection of views which, extending from a lying-in hospital to a cemetery, is tolerably comprehensive, it cannot be said that all the scenes are of importance, while a considerable number of really important subjects—especially such as "boards," "councils," and the march of "improvement" have marked for destruction—are conspicuously absent. For example, we should like to have had views of Hogarth's house and tomb at Chiswick; Mawson's Row in the same neighbourhood, where Pope lived with his father for several years; Reynolds's house in Leicester Square; the beautiful iron gates of Chiswick House; Newton's house in St. Martin's Street; Rossetti's birthplace in Charlotte Street, Portland Place; Gainsborough's grave in Kew churchyard; and the goal of the University boat race at Mortlake. More views of the interior of Westminster Abbey and St. Paul's would be welcome. Apart from the historical notes to which we have already referred, it is impossible not to wish that Messrs. Cassell had

secured the help of a more competent critic than he who has written rapturously about Baron Marochetti's statue of Richard I. at Westminster, described Hammersmith Bridge as "very graceful," called the old bridge at Putney "an ugly black structure," and omitted to lament that devastation of the beautiful which has attended the construction of the lock and foot bridge at Richmond, actually having the courage to say that "neither the view of this picturesque neighbourhood nor the headway is obstructed"!

#### THE ROYAL ACADEMY.

(Second Notice.)

WE proceed with our notes upon the figure pictures in this exhibition, one of the most attractive of which is Mr. F. Millet's *Lucky at Cards, Unlucky in Love* (No. 4). The scene is the whitewashed kitchen of a cabaret, where a comely damsel sits perched on the table, watching two of her admirers, who are gambling at another table. One of them, evidently the winner, is a debauched-looking rascal in black; the better-looking man wears brown and olive, and these three colours assort finely with the bright green, amber, and white of the girl's attire. Thus the leading elements of the composition are cleverly emphasized by the coloration and tonality, and in their way they have been as carefully and skilfully studied as the expressions and gestures. The artist has, as he is in the habit of doing, placed his figures upon a white and grey background, so that the whole looks bright, homogeneous, and broad. Neither this example, however, nor his *Mother and Child* (941) is quite so sharply and crisply touched as his works of former years. Still, the whole of No. 941 is a true picture, from the towel lying in the window-sill on our right to the opposite extremity of the room.—It is difficult to guess why Mr. W. Spindler called a rather cleverly painted study from a model at life size *Persephone* (11). The motionless, flat, and stiff figure of a damsel with one breast exposed does not explain itself even by the aid of the neighbouring bottle, lamp, and bunch of violets, which, in fact, compel us to suppose that this is a life-study made into a subject-picture on uncommonly easy terms—one of a class that is so rapidly coming into vogue that before long not even the Salon will surpass the Academy as a mart for selling things of the kind. We shall have to notice several other instances. It so happens that Mr. Spindler's address is Paris, where they turn out dozens of these studies, which, technically speaking, are often excellent.

*Bird-scaring, March* (21), is by no means Mr. Clausen's best or most agreeable contribution. He is frequently a plagiarist of Bastien-Lepage, and his picture of an awkward, uncouth, and ugly boy in an un-reaped field of what was probably meant for oats, strenuously rattling a clapper so as to frighten the feathered thieves from their prey, is one of a long series. No doubt in this more than ordinarily uncouth and inartistic design there is a certain amount of veracity and a good deal of spirit, while the atmospheric effect, so far as it goes, is welcome, because, though attempted in a rough fashion, it is in sympathy with nature. But the artist seems to forget that mere fidelity such as this work displays is not of much account, even when the picture comprises a graceful figure or two, when its surface is not rough, when its finish is pleasing and thorough, and some degree of beauty is to be found in it. What, then, can be said for a picture from which all those agreeable qualities are conspicuously absent? However, *Hoing Wheat* (828) is still rougher and less graceful; nor is it possible to praise the *Hay Barn* (838), or *Boy Threshing* (848), which is the most crude and rough of the newly elected Associate's contributions to this gallery.—On the other hand, to turn to another painter, *Barring-out*

*Day* (34) is not only Mr. R. Hedley's best work, so far as we can remember, but it is a vigorous and animated group, distinguished by natural countenances and lively gestures. Its crying fault is its clay-like colouring, and it is also much too opaque. Mr. Hedley follows in the footsteps of T. S. Good, a half-forgotten painter of the last generation, who, like himself, hailed from Newcastle-upon-Tyne. Besides this work Mr. Hedley sends the more than respectable *Punch* (260), and the respectable, but rather commonplace picture of an old soldier showing "how fields were won," which is called *The Veteran* (880).

Mr. G. D. Leslie's *Kathleen* (42) is delightful on account of its delicate and fresh *naïveté* and beautiful drawing, and it may be compared with the painter's equally charming portrait of his daughter which was here last year under her pet name of 'Toby.' In the same manner his 'November Sunshine' of last year's Academy may be classed with the *September Sunshine* (281), which is distinguished by its brilliancy, solidity, and breadth. There is a great deal that is fresh, sincere, and true about *Reginald, Son of C. R. L. Fletcher, Esq.* (733), one of the ornaments of Gallery IX., by this excellent painter of children's portraits.—Mr. A. Drummond has produced a telling picture with a good design in *The Last Days of Pompeii* (50), but the execution is rather crude, and the colour is somewhat gaudy.—An effective and, superficially speaking, brilliant and strong picture of a number of ducks busily feeding in a farmyard is Mr. H. H. La Thangue's *A Little Holding* (57). Much more care, and a lighter and more delicate touch than the painter has employed anywhere before, are manifest in the way in which the wire netting enclosing the birds is laboriously delineated over nearly the whole surface of the canvas! However, there is a curious touch of perversity in this, when we consider it in connexion with the heavy handling, rough surface, and general lack of refinement which characterize the picture. Putting aside the wire netting, and regarding the picture as a specimen of the latest freaks of "advanced" art in Paris, we may say that 'A Little Holding' is by a long way the best thing the artist has sent to the Academy. In *A Cottage Garden* (89) is executed in the scene-painting manner which, till quite lately, prevailed in the New English Art Club, a body of which we believe Mr. La Thangue is a distinguished member. It is badly drawn, and its rough surface is destructive of half the merits of the picture, which is a really taking representation of garish sunlight and deep sun-shadows. *The Man with the Scythe* (196) is conceived and designed in an *ad captivandum* mood which jars strongly upon our taste, although the genuine feeling exhibited in the figure and face of the child, whom its mother finds dead in a chair outside her cottage, demands a good deal of praise. There is, too, much that is quaint and ugly about the very ill-drawn figures; the attitude of the woman is awkwardness itself, the old man approaching the garden gate is wonderfully bad, and yet the general effect of deepening twilight is fairly well expressed. The execution at large is amazingly slovenly, and, we are bound to add, wilfully and impertinently bad as well as rough.—On the other hand, there is too much that is merely sweet, dexterous, and dainty about Mr. Dicksee's only too highly accomplished contribution, *The Mirror* (202), which, with a rare sense of humour, has been hung in Gallery III. as a pendant to the unbeautiful but touching 'Man with the Scythe.' The Royal Academician's really graceful and elegant, if too decorous conception of what art should be is manifest in this picture. It is all very clever, undeniably pleasing and spirited, but there is by no means overmuch solidity. In spite of this, No. 202 must be pronounced, on the whole, the best of Mr. Dicksee's con-

tributions, for if *The Confession* (340) attains a certain amount of success and evinces tragic power, it is still tragedy of a stagey kind. Like other productions of Mr. Dicksee, it is rather accomplished than sound, and, at the best, only clever. He has, however, contributed a bright little landscape called *On the Brittany Coast* (761).—Why Mr. H. Hardy, who has often painted animals and pretty little equestrian figures, made such a palpable mistake as to apply his skill to such a subject as *La Folie* (92), represented by a smart danseuse standing on an elephant, prostrate in an amphitheatre, is more than we can say. The girl's sparkling figure is neatly and crisply touched, and it really is the only acceptable part of the work.—The face and figures of the kneeling Virgin in Mr. A. W. Holden's picture of *The Annunciation* (66) are decidedly pretty and quite English—so English, indeed, that, despite the presence of an uncouth angel hovering in smoke, we presume this is not to be looked on as a sacred subject.

As is apt to be the way with Mr. Orchardson, the sentiment that animates his *Reflections* (71) is somewhat superficial, and the figure of one of those faded beauties he so often depicts is characteristically painted. She is represented as standing before a mirror, holding a bouquet to her lips, and contemplating, with easily imagined regret, time's ravages on her face and form. Technically, Mr. Orchardson is here like himself, neither better nor worse, and the picture possesses the charm of his apparently facile, but really almost laborious manner, and, as we have said, a certain touch of pathos which is seldom absent from his canvases. But as the method of the painter is characteristic, so the motive of his design is hackneyed. We have already praised highly his life-size, whole-length portrait of *D. Stewart, Esq.* (183), which dominates the western end of Gallery III., and, with exceptional spirit and cleverness, depicts the Lord Provost of Glasgow wearing the splendid crimson robes of his office.—*A Witch* (101) of Mr. E. Bundy, performing an incantation, with a raven to help her, under the boughs of a tree shattered by lightning, evinces a good deal of wild passion, but it is marred by the roughness of its execution.—Cromwellians deciding the fate of Charles I. form the subject of Mr. H. G. Glin-doni's picture, which he has painted with a good deal of spirit and adroitness. He has, too, invented some good minor incidents. The design, however, impresses us with an idea of the work being "got up"; its passion is, after all, rather formal, and, in "playing to the gallery," overmuch artificial. The picture is called *The Black Tribunal, January 29th, 1648* (106), and, technically speaking, its execution is able and accomplished, if not nearly exhaustive. However, the effect wants massing, and the colours should be brightened out of their dull brownness.—Mr. Herkomer certainly was not in his happiest mood when he painted an absurdly large canvas which cannot be said to adorn Gallery II., although it is the most pretentious production there, and the most effective. Its quite unnecessary size and the quantity of empty space in it grate on the taste of the visitor, to say nothing of offending his sense of justice when he remembers how valuable to many would be the square feet which the Academicians have had to allot their very demonstrative brother on this and on other even more unfortunate occasions. The work is called *Back to Life: a District Nurse taking out a Child for the First Walk after a Long Illness* (121). In it everything is scattered which ought to be massed, and the figures, taken individually, are disjointed and ungainly. If every part of 'Back to Life' could be put into just proportion and perspective, the whole would gain immensely, especially in grace, expression, and agreeableness. At present it cannot be said to possess composition, chiaroscuro, or anything like schemes of tone and



colour. Furthermore, it betrays a haste such as too often mars Prof. Herkomer's good pictures, while it is utterly destructive to his bad ones. So inchoate, indeed, is the draughtsmanship, not of the background only, but of the figures, that it would take a skilled artist at least a week to put them, not into what may be called a composition—which would be impossible—but into a decent state of repair, so that they could once for all walk along the road and get out of sight. The landscape, too, has no more solidity than so much stained glass, which, in truth, it somewhat resembles. What a pity it is that Mr. Herkomer, who so often attempts to school others, does not school himself sufficiently to do justice to his undeniably great abilities and abundant energy! He exhibits several portraits of considerable merit and value, the best of which is that which represents the fair and rosy *Hon. Mrs. G. Beckett* (569), seeming to be about to speak as well as to rise promptly from her chair. The purity and brilliancy of the lady's carnations are first rate, and we admire the Titianesque wealth of colour, and that veracious morbidez which is one of the best qualities of a lifelike portrait by one of the most unequal and variable artists in the world.—Mr. F. Brangwyn, originally an excellent painter of *genre* and pathetic subjects, has of late failed to do himself justice by trying to achieve something great on easy terms. Unfortunately, *The Blood of the Grape* (125), this year's work, will not much improve his reputation, inasmuch as it represents a degraded sort of art, rough, crude, and coarsely executed, which mars the success of the appropriate and vivacious designing of groups of riotous vintagers celebrating an orgie.—*Spring* (149) is Mr. D. Bates's clever adaptation of the manner of Herr van Haanen.

We have said that Mr. Alma Tadema's duties in the Academy have not allowed him to do full justice to his contributions of the year, especially as regards the smaller of the two, which is called *Whispering Noon* (164), a title that is a little difficult to understand. Having had now an opportunity for doing so, we have for the first time examined closely that highly artistic and difficult piece. The tender greyne—it cannot be called blue—of the intense and yet soft light of noon, falling upon objects which are chiefly white, diversely bright, and entirely pure and refined in colour, imparts a peculiar charm to this super-delicate and subtly toned and coloured picture. It is, indeed, too refined a work to be hung amid the pictorial *Sturm und Drang* of an exhibition like the present. Most beautiful, at once daintily and searchingly executed, are the draperies, while the lovely face, set in its framework of dark hair, supplies a prominent element that offers a piquant contrast to the rest of the picture. The masses of flowers are superbly painted and exquisitely harmonized.

Although a capital example of the way in which to use effectively and skilfully materials which must have been in stock for many years, Mr. F. Goodall might have done justice to *Shepherdess and her Flock at Eventide* (172) on Mr. Tadema's scale or even less. A Nile landscape, it is made after the usual receipt: an elegant group of palms fills the middle distance, and is shown half against the brilliant and soft sky, half against the land; and, of course, a tall and comely shepherdess—an old friend, by the way—drives her well-behaved flock to a pearly pool. Bright and accomplished, if not profound, almost too smooth for nature, and more pleasing than virile, it is difficult to feel enthusiasm for such a work as this. *Outside the Gates of Cairo* (687) comprises the Mokattam Hills (seen beyond the buildings which are prominent in the view), a long procession of camels in the foreground, a shining pool filled by the overflowing of the Nile, and, not far off, white cupolas and minarets glowing in sunlight. Our readers know how Mr. Goodall deals, and has from time immemorial dealt, with such materials. To be sure, he never painted them better than

now, nor is there any reason why he should attempt to do so, unless, indeed, he could paint them with greater vigour and freshness, a thing which would be quite possible. *The Ford from the Village: Plains of Ghizeh during the Overflow of the Nile* (888) is another example of the same kind of art. Is it necessary to say that a mound-built village fills the middle distance; that the Pyramids are introduced as before, and the golden sky which always figures in Mr. Goodall's Egyptian landscapes; that the shining pool reappears, but a little altered in shape, and, as hitherto, that there are girls introduced carrying children, as well as a man on a camel? And once again there are the palms in the distance. Bright, pleasing, smooth, competent, and respectable as these pictures are, the visitor will turn from them with a mild sort of gratitude, and look—not without surprise, but certainly with much more enjoyment—at the very different English landscape called *Cloud-shadows over Sea and Land* (660), a justifiably large work which dominates Gallery VIII. and holds its place there creditably, thanks to the breadth, softness, brilliance, and full, yet veracious colouring. In it the painter has depicted the view from Beachy Head, the rippling sea of divers tones and colours—purple, grey, silver, and blue—great spaces of light and shadow, and, over all, the sky and masses of cloud whose reflections darken the waves. The foreground is the rolling plateau east of the lighthouse and Birling Gap. We do not remember another picture of Mr. Goodall's so fine as this.

Quite different motives and technical qualities are observable in Sir John Gilbert's half-length study of a war-worn warrior in Venetian armour, called *An Outpost* (244). The handling, it is true, is loose, and the painter's touch is uncertain, yet there is a great deal of tragic sentiment as well as sympathetic force in his work, and there is, too, some highly artistic painting, especially in the helmet and breastplate.—Mr. J. M. Swan is hardly at his best in the figure of *The Lion-Hunter* (254), lying dead, or pretending to lie dead, while a lion and some cubs are passing near. The glaring eyes of the beasts are made too much of, and the trick of painting them is a worn-out one. Nevertheless the man's flesh and attitude do much to redeem this mistake. Besides this work, Mr. Swan sends a clever but slight *Study of East African Leopards* (323) and *The Sirens* (368), which is not particularly attractive, although it comprises a well-coloured back view of a nudity. Her figure is not too well drawn. It is simply an exercise in colour and tone, not otherwise concerned with beauty or "the life."—Contrariwise, Mr. Calderon's life-size figure of *Springtime* (263) is the production of a well-trained painter who loves beauty. The sweet and ingenuous face of the young damsel dressed in white, who is leaning against a beech tree, and her natural and graceful attitude are especially charming where everything is fine, unaffected, and sound.—Mr. H. Woods's *Christening Party* (298) is, for him, on an unusually large scale. It is a pleasing, if not an interesting picture, painted in a broad and accomplished manner, but it is essentially commonplace. A much smaller work, *At the Gindecca, Venice* (784), resembles what Mr. Woods has often painted, and yet it leaves us wondering why he painted it at all.—A similar lack of charm and spontaneity is to be noticed in Mr. Peyps Cockerell's quasi-religious romance *Our Lady of the Ruins* (303). It does not explain itself, still it is elegant, careful if not vigorous, and refined if not animated; yet although the faces are very good and pretty, the whole can hardly be called a picture.

We come to a real picture, full of spirit, energy, and character, in Mr. S. Lucas's work *A Story of the Spanish Main* (318), which is wonderfully better than his contribution to last year's Academy. It can rightly be called an illustration of 'Westward Ho!' because,

while it does not add anything to the passage in the novel, it represents and realizes with tact and sympathetic humour all the writer described. Salvation Yeo is a most characteristic figure of a model who suited the subject "to the life," Sir R. Grenville is a quaint and animated figure, and Amyas Leigh plays excellently the part of an eager listener. Admirably dramatic and rich in humour, deftly and brightly painted, this is a first-rate piece of romantic *genre*, and far superior to the sentimental illustrations and melodramas Mr. Lucas has lately favoured us with. It is much better painted withal, clever and fresh. On the other hand, *A Soldier of Fortune* (871) is distinctly a potboiler. Mr. Lucas sends likewise five portraits, of which the best is *Mrs. S. Lucas* (28).—Mrs. Stanhope Forbes's group (328) of two young girls, one of whom reads *A Fairy Story* to the other, is dry, a little painty, and somewhat rough; besides, its elements are badly arranged, or, rather, not arranged at all, and, technically speaking, it has been painted with a heavy hand and left half finished. The best part of it is the sympathetic and natural expression hinted at by the youthful faces.—Although Miss M. I. Dicksee's *Early Days of Swift and Stella* (334) is not so spontaneously designed as her excellent work of last year, it is, on the whole, superior, for it is more solid and searchingly painted, while the story is nicely and sympathetically told, and the effect of the interior where the young secretary and his girl pupil are seen sitting at a table is broad and faithful to nature.—Mr. L. Pott, who has painted a score of similar subjects of anecdotic *genre* and always told his simple and pretty stories neatly, if with no great subtlety, has represented, with a deft and clever technique, *The King's Toilet* (364), a subject such as Zamaçois and Gérôme have each of them treated successfully. So far as it goes this picture is excellent, and it comes very near to being Mr. Pott's best work.—Mr. Waller, a painter whose accomplishments are similar to Mr. Pott's and who is also the author of at least a dozen highly popular prints, almost always selects for his themes domestic tragedies, such as the elopements of favourite daughters, the dismissal of spendthrift sons from their ancestral homes, or the return of servants from the war in which their masters have been slain. He sustains his reputation for this kind of art in *Alone!* (370) an elderly father sitting at a wedding breakfast table just after the departure of his daughter, and attended only by his two old dogs: a capital picture in its way, not so sardonic as Mr. Orchardson's tragedies of married life have often been, and not quite so strong nor so fresh, but essentially belonging to the same order of imagination.

Mr. T. C. Gotch's *Alleluia!* (374) which has been bought with the Chantrey Fund, represents in his quasi-Flemish manner a number of quaintly clad girls singing as in a choir, and—apart from the fresh, original, and lifelike beauty of some of them, the pure looks and devout simplicity of nearly all, their expressions, and their carefully differentiated attitudes—is bright, clear, solid, and learnedly executed. The faces resemble those in old Flemish pictures; they have the veracity of portraits, and in the differing dresses of the girls there is a curious reminiscence of the naïve simplicity of Rogier Van der Weyden and his fellows. For example, some of the singers wear Chinese garments embroidered with golden dragons, others are dressed in beautiful Gothic robes, while a few are attired in the fashions of the Romanesque epoch, some in the manner of the French Renaissance, and some like damsels of the Grand Monarch's reign. We suppose Mr. Gotch means to indicate by all this the universality of the practice of singing the praises of God. There is a great deal of feeling in the design, and much thoroughly good painting in the picture; still, apart from its honourable carefulness, the

picture is, technically speaking, a regrettable anachronism, for labouring at which the painter had no excuse or next to none.—Mr. M. Fisher wandered far from Rogier Van der Weyden and Rogier's contemporaries before he depicted in a most modern manner a group of girls making bouquets and wreaths of garish artificial flowers—flowers which are only too obviously artificial. Some of the girls are comely in their homely way, but they are more like young ladies than the *Clerkenwell Flower-makers* who give a name to No. 426. It is a rather dry and flat picture, with a design and composition so tame, though not weak, that one longs to find in it the vigorous exuberance and sumptuous colouring of Herr van Haanen, the vivacity of M. de Blaas's Venetian wenches, if not the superior gentility of Mr. Fildes's comely flower-sellers on the Lido.

Life size, erect, and rosy as she stands upon a sea-shell, and floats shoreward in bright sunlight, is the Venus Anadyomene Mr. S. J. Solomon has painted in *The Birth of Love* (432). Any one trained in art who looks at this ambitious production a second time will find it to be neatly rather than learnedly drawn, adroitly modelled rather than solidly and soundly, so far, at least, as the carnations and torso of this Venus go. Except for the extreme length of her legs, this nudity reminds us rather of the model who sat for it than of the Venus of antiquity. As to the figure and the coloration at large of the picture, they rather resemble an unusually elegant Boucher, or a naked marquis's portrait by Tocqué or Nattier. On the whole, however, especially if simply considered as a nudity, it is Mr. Solomon's masterpiece.

## SALES.

MESSRS. SOTHEY, WILKINSON & HODGE concluded the sale of the second portion of the Anglo-Saxon and English series of the collection of coins of the late Mr. H. Montagu on Saturday last. Very high prices were reached, and the high average attained in the sale of the first portion, last November, showed no falling off last week. We understand that the collection has up to the present time realized a profit. The following sums were paid last week in the first four days: Harold II., Penny, Chelsea, 13l. 13s. William I., Penny, Stamford, 12l. 15s. William II., Penny, Leicester, 10l.; Penny, Lincoln, 10l. Henry I., Penny, Canterbury, 11l. 15s.; Penny, Carlisle, 10l. 10s.; Penny, St. Edmundsbury, 14l. 15s.; Penny, Wallingford, 11l. 15s.; Penny, Wareham, 12l. 15s. Stephen, Penny, Castle Rising, 10l. 10s.; another of a different type, 11l. 7s. 6d. Stephen and Matilda, Penny, *obv.* full faces, *rev.* crosses within a circle, 33l.; another, with slight variations, 15l. 5s. Matilda, Penny, Oxford, 36l. Eustace, son of Stephen, Penny, 16l. 15s.; another, different, 15l. 5s. William, son of Stephen, Penny, Chichester, 30l. Roger, Earl of Warwick, Penny, Canterbury, 13l. 15s.; Penny, London, 14l. 5s. Henry III., Penny, London, in gold, 250l. Mr. Montagu acquired this coin in the Shepherd sale at 205l.; the Rev. E. J. Shepherd obtained it for 140l. in the Murchison sale; Capt. Murchison bought it at 130l. in the sale of the collection of Mr. Martin, who purchased it privately from Mr. Trattle; only three other specimens are known. Edward III., Noble, second coinage, 1344, 66l. 10s.; Half-Noble, second coinage, 1346, 16l. 16s.; Half-Noble of Calais, fourth coinage, 1360, 12l. 15s.; Half-Groat, London, 23l. Richard II., Noble, with flag at stern of vessel, usual type, 21l. 15s.; Half-Noble without flag, with French and Aquitaine titles, 27l.; Half-Noble with flag, without Aquitaine title, 13l. Henry IV., heavy coinage, Noble with flag, and containing variations that make it an unpublished variety, 50l.; Noble without flag, 40l.; Half-Noble with flag, a possibly unique piece, 45l. 10s.; Quarter-Noble, usual type, 17l.; light coinage, Noble after

thirteenth year, 17l. 17s.; another, varying from the previous piece, 16l. 5s.; Groat, London, 28l.; Farthing, London, 17l. Henry VI., Half-Noble, annulet coinage, 15l.; Angel, *rev.* ship on sea and legend, 20l. 5s.; Half-Angel, 12l. 10s.

Messrs. Christie, Manson & Woods sold on the 15th inst. the following drawings: B. Riviere, A Midsummer Night's Dream, 84l. Sir J. Gilbert, Miss Flite introduces the Wards in Jarndyce to the Lord Chancellor, 52l. W. Hunt, Plums, Greengages, Peach, and Muscat Grapes, 194l.; Devotion, 63l.; Purple Grapes, Plums, and Nuts, 78l. J. Linnell, Feeding the Flock, 94l. J. M. W. Turner, Plymouth Citadel, looking towards Mount Batten, 168l. Birket Foster, The Weald of Surrey, 372l. C. Fielding, A Coast Scene, Sunset, 57l.

The same auctioneers sold on the 16th inst. the following. Drawings: G. Cattemole, Saying Grace, 56l. E. Duncan, Dutch Fishing Boats riding out a Gale, 101l. Birket Foster, Holm Wood Common, with sheep, ducks, and figures carting bracken, 315l.; Near Arundel, with children and a flock of sheep, 220l. Sir J. Gilbert, An Old English Gentleman saying Good-bye to his Family, 73l. W. Hunt, Plums and Apricots, 174l.; Blowing Bubbles, 134l.; Pink and White May Blossom, and Chafinch's Nest, 210l.; Grapes, Pear, and Holly Berries, 141l.; A Negro Boy, with a tambourine, 79l.; Roses in a Basket, 210l. J. F. Lewis, The Desert, a camel caravan, 115l. S. Prout, Chartres Cathedral, 79l.; The Porch of Rouen Cathedral, 92l. T. M. Richardson, Heidelberg, 110l. F. Tayler, A Highland Landscape, with figures and cattle crossing a bridge, 50l. J. M. W. Turner, Brighton, 278l.; Dartmouth, 283l.; Minehead, 178l.; Tripoli, 152l.; Edinburgh Castle, 63l.; Lulworth Cove, 168l.; Absalom's Tomb, 194l.; Loch Leven, 99l.; The Devil's Bridge, 152l.; Florence, 115l.; Edinburgh, 84l. Carl Haag, Es. Salam, Sheikh Michael el Museab Anazeh at Palmyra, 420l. S. Read, Interior of the Church of St. Gomer, Lierre, Belgium, 56l.; Interior of the Church of St. Laurence, Nuremberg, 73l. Pictures: T. S. Cooper, A Sunny Landscape, 304l. J. L. Dyckmans, The Blind Beggar, 320l. J. F. Lewis, The Greeting in the Desert, 294l. J. Linnell, The White Cow, a landscape, 194l.; A View in Windsor Park, with shepherd and sheep, 225l.; A River Scene, with figures and sheep, 157l.; The Windmill, 735l. Sir J. E. Millais, The Good Knight, 903l.; The Huguenots, 525l. C. Stanfield, Calais Fishermen taking in their Nets, 693l.; The Bay of Salerno, 347l.; The Winter Garden, 252l. J. L. Gérôme, Botzaris, Albanian Patriot, 556l. J. M. W. Turner, Boats carrying out Anchors and Cables to Dutch Men-of-War, 1,627l.; The Deluge, 254l. T. Creswick, A River Scene, with cattle, 283l.; A River Scene, with sportsman and dogs, 168l. H. W. B. Davis, Spring Ploughing, Artois, 231l. F. Goodall, Time of the Over-flood, Egypt, 241l. C. N. Hemy, Falmouth Natives, 288l. J. C. Hook, Caught by the Tide, 278l. G. D. Leslie, The Garland, 106l. E. Normand, A Palace, yet a Prison, 210l. D. Roberts, South Elevation of the New Palace of Westminster, from the old Horse Ferry, 147l.; View of Waterloo Bridge, embracing St. Paul's, Somerset House, and the Temple, 176l. A. Solomon, Waiting for the Verdict, and Not Guilty (a pair), 136l. R. Ansdell, The Stray Lamb, 131l.

The same auctioneers sold on the 20th inst. the following drawings from the collection of the late Earl of Warwick: Jacopo Bellini, Three Studies of Draped Figures, 160l. Giovanni Bellini, The Presentation of the Virgin in the Temple, 275l. F. Boucher, A Female Figure, reclining, 74l. Correggio, The Holy Family, with St. Elizabeth and St. John, 75l. Albert Dürer, Portrait of Lucas Van Leyden, 430l.; Portrait of a Man, in profile, 410l.; Bust of a Man with a Flat Cap, 245l. Gainsborough,

Sketch for a Lady's Portrait, whole length, 50l.; another, 52l. D. Ghirlandaio, The Coronation of the Virgin, 115l. Sir T. Lawrence, Head of a Lady, 50l. Leonardo da Vinci, Head of a Young Girl, 480l. A. Mantegna, Study for a Fountain, 165l. Michael Angelo, The Virgin supporting the Body of Christ, and four other figures, 1,400l.

Messrs. Foster sold on the 13th inst. the following pictures: Wheatley, Portrait of Mrs. Jordan, 81l. Zoffany, Portrait of Peg Woffington, in a garden, 18l.; David Garrick as Richard III., 27l. Dance, Portrait of David Garrick, 67l. Mary Beale, Portrait of Nell Gwynne, 19l. Gainsborough, Portrait of Miss Farren as Maria Darlington, 819l. Drummond, Whole-length Portrait of Edmund Kean, life size, in character, 53l. Hall, Portraits of Edmund Kean and Wallack in the Throne Scene of 'Richard III.', 23l.

Messrs. Foster also sold on the 20th inst. The Grand Canal, Venice, by J. Holland, for 162l.

The collection of pictures formed by Mr. W. Bown was dispersed on Monday at his house in Edgbaston by Messrs. Ludlow & Briscoe of Birmingham. Henshaw's Beech Glade in Packington Park fetched 168 guineas, and The Forest of Arden by the same artist brought 161 guineas; S. E. Waller's Rouge et Noir, 180 guineas; a group of cattle by Mr. Sidney Cooper, 140 guineas, and another little piece of his 102 guineas.

## Jint-Jit Gossip.

A SMALL collection of the designs and cartoons of Ford Madox Brown will form a feature of the forthcoming exhibition of the Arts and Crafts Society at the New Gallery in the autumn. Mr. Madox Brown was a member of the Arts and Crafts Society from its foundation, and contributed an essay on mural painting to the Catalogue of the Exhibition of 1889.

THE third general meeting of the Royal Society of Antiquaries of Ireland for the year 1896 will be held in the Ulster Hall, Omagh, on Monday, June 8th. A series of excursions have been arranged to places of interest in co. Tyrone, between Monday, June 8th, and Saturday, June 13th. On Monday, August 3rd, an excursion will be made to places of interest in King's County.

MANY admirers of Mr. Hamo Thornycroft's most elegant and animated statue of a dancer, entitled 'The Joy of Life,' which was one of the memorable works of art at last year's Academy, will be glad to learn that the sculptor has, by the *cire perdue* process, caused forty reproductions of it to be made, each thirteen inches high, and retouched and signed each of them with his own hand. The number is thus limited, the price of each is twenty guineas, and they are to be had of the artist.

MESSRS. OBACH & Co. have on view a collection of pictures by the French masters of the century, including Diaz's 'La Mare aux Vipères.'—At Mr. Graves's, Pall Mall, may be seen a new military picture by Mr. R. C. Woodville representing 'Jameson's Last Stand.'—Messrs. Cassell's exhibition of drawings in black and white will open at the Cutlers' Hall in Warwick Lane next Wednesday.—Mr. Van Wisselingh has opened an exhibition this week at the Dutch Gallery in Brook Street.

THE French journals record the death, on the 10th inst., in his seventy-fifth year, of M. Evariste Vital Luminais, who was born at Nantes, went to Paris when he was eighteen years of age, and studied art there under Léon Cogniet and Troyon. Luminais made his *début* in the Salon of 1843, and for a few years devoted himself to scenes in his native Brittany. In 1848 he began to produce that series of effective, and often almost impressive, melodramas on canvas by which he is best known, and which



professed to illustrate the history of the Gauls. They included the telling 'Déroute des Germains à Tolbiac,' which is now in the Musée at Nantes, with the same painter's 'Retour de Chasse' of 1861; 'Pillards Gaulois'; 'Les Deux Rivaux'; 'En Vue de Rome' (1870), now at Nancy; 'Éclaireurs,' now at Bordeaux; 'Invasion,' and 'Jeune Taureau dompté' (1872); 'Guerriers Gaulois surpris à la Vue d'une Femme Noire'; 'Retour de Chasse dans les Gaules'; 'Le Roi Morvan'; 'Un Prisonnier en Fuite'; 'Brune-hault'; 'Mort de Chilpéric 1<sup>er</sup>'; 'Pilleur de Mer'; 'Les Enervés de Jumièges' afloat on a raft, which attracted great attention at the Salon of 1880; and others, many of which have been mentioned with praise in our notices of the Salons. For 'Les Enervés' he had a gold medal at the Exposition Universelle, 1889. He was made a Knight of the Legion of Honour in 1869, and an Officer in 1894, when he exhibited 'Pirates Normands au IX<sup>e</sup> Siècle' and 'Fin de la Reine Brunehaut.' He was a founder-member of the Société des Artistes Français. Severe critics were, no doubt, displeased by the very obvious defects of his art, his exaggerations and spectacular tendencies, the heaviness of his hand and his crude impasto. On the other hand, it cannot be denied that a certain grandeur marked the very hugeness of his men; their ponderous tread seems to shake the earth; and their savage stateliness is unquestionable. His landscapes, too, were all in keeping with the Titanic creatures he placed in them, and exhibited peculiar merits which deserve admiration of a sort. We know nothing of the kind which is nearly so good as his 'Les Enervés de Jumièges' or his 'Pillards Gaulois.'

No etcher or lover of etching who is in Paris at the present time ought to omit a visit to the Exposition Nationale de l'Eau-forte Moderne at the École des Beaux-Arts, where 853 examples have been collected to illustrate the progress of this branch of art from the beginning of this century to its state at the present time. All the masters of the needle, whether they employed one or the other branch of the method, are fairly well represented, and as the arrangement is, broadly speaking, chronological, the objects of the promoters of the exhibition, which are thoroughly artistic, are duly attained, and the convenience of visitors who go to be instructed is attended to. The best etchers of France are among the contributors: Ingres, C. Jacque, Rajon, Henriquel-Dupont, M. Helleu, M. Jacquemart, M. Hédouin, M. Courty, M. Bracquemond, M. T. Chauvel, &c. With these we have the hardly, if at all, inferior productions of MM. Champollion, L. Flameng, Gaucherel, Gaujean, Laguillermie, Le Rat, C. Nanteuil, P. Renouard, and Waltner. One very great advantage of such large collections as this is the inevitable placing on their right level of those who are somewhat overrated—not, indeed, as to their intrinsic merits, which, of course, remain unaltered, but as regards others—Méryon, for instance, and not a few less popular men. Visitors familiar with the pictures of some of the finest painters of our time may here gain sufficient knowledge of them in another capacity, for these galleries contain works of MM. Alligny, Benjamin-Constant, Bastien-Lepage, Besnard, Boilvin, Bonnat, Bonvin, J. Breton, Decamps, E. Delacroix, E. Detaille, J. L. Gérôme, Harpignies, Meissonier, and J. F. Millet.

VINCENT PILZ, the Austrian sculptor and Academician, died in Vienna on April 28th in his eightieth year. He was born at Warnsdorf in Bohemia, and one of his last works was a statue of Christ for the altar of the Old Catholic church in his native town. His art was almost exclusively ecclesiastical.—The death is reported at Breslau of F. Winter, the Silesian historical and religious painter.

## MUSIC

## THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Philémon et Baucis' and 'Pagliacci'; 'Faust'; 'Lohengrin'; 'Rigoletto'; 'Fra Diavolo.'

ST. JAMES'S HALL.—Richter Concerts.

QUEEN'S HALL.—Bach Choir; Philharmonic Society.

SINCE our last notice several operas have been played for the first time this season at Covent Garden. On Thursday last week there was another dual bill, the first item being Gounod's 'Philémon et Baucis,' with Miss Marie Engle and MM. Bonnard and Castelmarty in parts in which they have previously been heard, and M. Gillibert as an efficient Jupiter. Then came the lurid 'Pagliacci,' in which Miss Marguerite Reid, a new soprano from America, made a favourable *début* as Nedda. Signor de Lucia and Signor Ancona resumed parts in which they are unsurpassable.

Disappointment was caused on Friday in consequence of the absence of M. Jean de Reszke, owing to an accident to one of his feet, but a performance of 'Faust' was given that may be described as, on the whole, very satisfactory. M. Bonnard in the titular part, M. Plançon as Mephistopheles, and M. Albers as Valentine were admirable, but Madame Eames was praiseworthy chiefly as a vocalist, her acting not having sufficient passion in the later tragic scenes.

On Saturday 'Lohengrin' was given, not, on the whole, satisfactorily, though the representation had some commendable features. The chorus sang well; but when acting was required there was little more than what was known in the old operatic days as the "pump handle" business, though, of course, it would be most unreasonable to look for the perfection in detail secured at Bayreuth when operas at Covent Garden have to be changed from night to night. Madame Albani resumed her rôle of Elsa, which she created with such effect in 1875, and though time may have affected her appearance, her voice and manner were as charming as ever. Signor Cremonini was not a particularly impressive Lohengrin, but Signor Ancona as Telramund, Madame Mantelli as Ortrud, and M. Plançon as Henry the Fowler were in every sense praiseworthy.

On Monday this week Verdi's lugubrious opera 'Rigoletto' was given; but it did not attract an extensive audience, in spite of a strong cast, including Signor Ancona as the Jester, Madame Albani as Gilda, and Signor de Lucia as the Duke. All these did well, but their efforts were received with little enthusiasm, and it would seem that 'Rigoletto,' like many operas once popular, might be placed on the shelf until there is a reversion of fashion in these matters.

Auber's delightful opera 'Fra Diavolo' was given on Wednesday, mainly with the same cast as last year, that is to say, with Miss Marie Engle as Zerlina, Signor de Lucia in the titular part, Signori Pini-Corsi and Arimondo as the two amusing brigands Beppo and Giacomo, and Mr. David Bispham as that caricature of an English nobleman, Lord Alcash.

Only three Richter Concerts can be given in London this summer, the first of which took place on Monday evening, but after the third the Viennese conductor will have to depart to commence his duties at Bayreuth. The first programme commenced

with the Vorspiel to 'Die Meistersinger,' and another familiar Wagner piece was the Prelude to 'Parsifal,' which was played in a very impressive manner. Goldmark's latest opera, based on Dickens's story 'The Cricket on the Hearth,' may be unsuitable for presentation in London, as alleged, by reason of the liberties taken with the original story; but we do not perceive why the work should not be heard and judged on its own merits. Certainly the Prelude and Entr'acte to the Third Act, played on Monday, must have caused all hearers to desire to make full acquaintance with a score which is not yet available, so piquant and tuneful is the music. Tchaikowsky's Symphony in E minor, No. 5, which was performed for the first time at these concerts, is a work light in texture compared with the truly grand 'Symphonie Pathétique,' No. 6, but it is equally characteristic of the modern Russian school. Next Monday a very strong programme will be offered, four masterpieces by Brahms, Wagner, Dvorák, and Richard Strauss being included.

The fifty-third public concert of the Bach Choir was given late in the afternoon on Tuesday under the direction of Prof. Villiers Stanford. The first item in the scheme was the 'Stabat Mater' of Emanuele, Baron d'Astorga, born at Palermo in 1681, and died in Bohemia in 1736. He seems to have led a very wandering life which was partly given to music and partly to diplomacy. The 'Stabat Mater' has been performed occasionally in England, notably in London in 1883 and 1890. It is written for the ordinary quartet and chorus with accompaniments for strings, to which Robert Franz added parts for clarinets and bassoons with his usual taste and reverence for the old master; these "additional accompaniments," the *bête noire* of so many pedantic musicians, being intended as substitutes for a key-board instrument. The work is in nine movements, all of which are full of old Italian elegance, and some of them might be signed by Handel. The revival by the Bach Choir was welcome, and the performance was excellent, with four agreeable and promising young vocalists, we believe from the Royal College of Music, in the solo parts. Bach's splendidly vigorous Concerto for clavier and orchestra was the next item, and the solo part was given to perfection by Miss Fanny Davies. The Leipzig Cantor would have stared in amazement could he have heard his fine work given with such a large orchestra and a modern grand pianoforte. Dr. Hubert Parry's work taken from Tennyson's poem 'The Lotos-Eaters' was composed in 1891, and produced by the Cambridge University Musical Society in the following year, when the Duke of Devonshire was installed as Chancellor of the University. It is a very charming work in the gifted composer's best style in respect of melody, harmony, and general musicianship, and why it should not have been presented to the notice of London amateurs at a much earlier date it is hard to say.

The fifth Philharmonic Concert on Wednesday evening does not demand lengthy notice, as there were no absolute novelties nor revivals. Mr. Edward German's picturesque Suite, produced at the Leeds Festival in

October last (*Athen.* No. 3546), was given for the first time in London, and the Symphony was Brahms's No. 3 in F, a concise and genial work. It was, of course, most effectively rendered by the splendid orchestra under the direction of Sir A. C. Mackenzie. The command over the key-board which Herr Eugen d'Albert is displaying this season was again exemplified in Beethoven's Pianoforte Concerto in G, No. 4. It was a masterly performance and well deserved the enthusiastic applause it received. Madame Amy Sherwin introduced a beautiful *scena*, "O Divine Redeemer," by Gounod, which she sang exceedingly well, and an air from Massenet's 'Le Cid.'

### Musical Gossip.

MR. HENRY R. BIRD, who has gained the highest possible distinction as an accompanist, held his annual concert at the Kensington Town Hall last Saturday, when he appeared with success as a pianoforte soloist, and was ably assisted in an agreeable programme by Mrs. Hutchinson, Madame Hope Glenn, Madame Haas, Mr. David Bispham, and Mr. Richard Gompertz.

Mlle. IRMA SETHÉ gave her second and last violin recital this season at St. James's Hall on Thursday, and afforded evidence of her beautiful technique and style, strongly similar to that of Señor Sarasate, in Bach's unaccompanied Chaconne, and, in association with Mrs. Fisher-Sobell, in Grieg's very charming Sonata for pianoforte and violin, Op. 45. Other items were artistically rendered by both artists and Mr. Fisher-Sobell, who possesses a fine, though not very well-produced tenor voice.

MANY concerts which would have claimed attention at a less busy season must necessarily pass without notice this week.

MADAME A. SVETLOFFSKY will give a vocal and instrumental recital in St. James's Hall on June 8th, assisted by Mlle. Irma Sethe, Mrs. Fisher-Sobell, Mr. Herbert Walenn, and Mr. Henry Bird. The programme will include some Russian novelties by Tchaikowsky, Glinka, Seroff, Borodin, Liszt's 'Drei Zigeuner,' and songs from Rubinstein's opera 'Maccabæer,' which latter two works Madame Svetloffsky has studied with Liszt and Rubinstein himself. Arensky's Trio, Op. 32, will also be performed at this concert.

THE death is reported from Cologne of Frau von Hiller, the widow of the composer Ferdinand von Hiller, who died in 1885. As Fräulein Hoge she enjoyed formerly a great repute as a singer, and subsequently her fame as a pianist was great.

At the moment of going to press we learn that Madame Schumann has passed away at an advanced age. Particulars concerning the life of so distinguished an artist must be reserved until next week; but the announcement of the sad, though not unexpected event, cannot be delayed.

### PERFORMANCES NEXT WEEK.

- Mon. Royal Opera, Covent Garden, 8, 'Faust.'
- Tues. Royal Opera, Covent Garden, 8, 'Tannhäuser.'
- The Imperial Blue Hungarian Band's Concert, Queen's Hall.
- Wed. M. Jan van Oordt's Violin Recital, 3, Queen's Hall.
- Royal Opera, Covent Garden.
- Thurs. Signora Caruso's Concert, 3, Queen's Hall.
- Miss Edith High's Concert, 3, St. James's Hall.
- West London Conservatoire Concert, 8, Kensington.
- Bohemian String Quartet Concert, 8, Queen's Hall.
- Royal Opera, Covent Garden.
- Fri. Mlle. Chamblade's Concert, 3, St. James's Hall.
- Mr. Louis Pécassat's Violin Recital, 3, St. James's Hall.
- Miss Elvira Giambo's Concert, 3, Queen's Hall.
- Miss Mary Forrest's Vocal Recital, 3, Queen's Hall.
- Royal Opera, Covent Garden.
- Sat. Miss Mulready's Concert, 3, Queen's Hall.
- M. Yvay's Violin Recital, 3, Queen's Hall.
- Mlle. Aus der Ohe's Pianoforte Recital, 3, St. James's Hall.
- Juch Recital, 3.30, St. Anne's Church, Soho.
- Royal Opera, Covent Garden.

## DRAMA

### THE WEEK.

CRITERION.—'Rosemary,' a Play in Four Acts. By Louis N. Parker and Murray Carson.

FROM an impressionist standpoint the new play of Messrs. Parker and Murray Carson with which Mr. Wyndham has reopened the Criterion is a success. It conveys a capital picture of an epoch just remote enough to begin to have a pleasantly antiquarian flavour, it is provided with a fable not uninteresting in itself, and it has some acceptable characters. Those who look more deeply will find that the knowledge of the epoch displayed is superficial, and that the effects employed to furnish local colour are impossible. A horn lantern—or, as, with a quaintly mistaken view of its origin, people like to call it, lantern—was a familiar enough object in the days of Grace Darling as in those of Guy Fawkes. It is not easy, however, to conceive of one being employed out of doors as a reading-lamp any more than of its being lighted in the open air from a tinder-box during a downpour of rain. These things are but trivial defects; still they are to some extent characteristic of the work, which is pleasing rather than convincing, and, good as in some respects it is, might easily have been better. Nowise disposed are we to be churlish in the reception of a piece which pleased greatly the public, was sympathetic through three acts, and was accorded an amnesty for the fourth. It is all, however, as we have said, impressionist work, and it extorts our admiration rather than inspires us. Practically the play is a duel between a man of the world and a young cub—Sir Charles Grandison, to show matters in extremes, and Cymon. An attempt at an elopement miscarries, and pretty Dorothy Cruickshank and her spouse elect, William Westwood, a young ensign in "John Company's" service, take shelter in the house of Sir Jasper Thorndyke, a middle-aged baronet. Circumstances extend the hospitality over a few days, in which Sir Jasper falls madly in love with the girl. Unconsciously Dorothy is yielding her heart to her courteous, high-born, and chivalrous admirer, whose polish and refinement are in striking contrast with the sullenness and misconduct of the partner of her flight. Sir Jasper is winning "all down the line" when his better nature is with some difficulty aroused. On the persuasion of a friend and comrade he abandons his schemes, sacrifices his desires, reunites the all but severed lovers, and goes abroad for a year in search of oblivion. This is pure, healthy, conceivable, interesting, and sympathetic. What is behind is ingenious and a trifle fantastic. The scene in which Sir Jasper had parted with his love was a room in a restaurant in the Strand, from which the entire party were to see the procession at the Coronation. In the fourth act we are in the same room, now ruined and all but desolate. Fifty years have elapsed, and the Jubilee procession replaces that of the Coronation. Sir Jasper comes on. He alone of all whom we have seen survives, and, like ancient Gower in 'Pericles,' he tells the audience what it does not know. The fate of the various characters is described. He had purchased

the house in which his love had found herself in his arms, and had held there an annual feast until there had been none left with whom to dine. All the same he has allowed this shrine of his love to fall into ruins, and his love herself he can scarcely recall. Her pet name, even, he forgets. The souvenirs he brings forth—faded documents and the dust of what was once given him as "rosemary for remembrance"—are all that remain, and the memories these recall are faint as the perfume from the dead leaves. All this is pretty and sentimental, though scarcely dramatic. We do not care to see dramatic action fade into chronicle. It furnishes opportunity histrionically, since Mr. Wyndham's presentation of the old man is a subtle and powerful piece of acting, and for contrast of costume. While all admired, however, few were wholly content. In his performance Mr. Wyndham displayed a range greater than he has previously exhibited. His earnestness and passion produced a strong effect. None the less we shall always like his comedy best. Miss Mary Moore played the heroine in her most winsome style; and Miss Carlotta Addison, Miss Annie Hughes, with Messrs. Bishop, Barnes, and Welch, took part in a good interpretation. That the costume of fifty years ago is effective in stage reproduction is one fact that stands revealed.

### Dramatic Gossip.

A PERFORMANCE of 'Romeo and Juliet,' given at the Prince of Wales's on Friday afternoon in last week revealed Miss Esmé Beringer as a handsome and most shapely Romeo, and Miss Vera Beringer as Juliet. Both ladies have agreeable presence and histrionic talent. The experiment accordingly, which inspired much interest, was as satisfactory as such a thing can be, which is to say that it was not satisfactory at all. Mr. W. H. Vernon was Mercutio, Mrs. E. H. Brooke the Nurse, and Mr. Arthur Stirling the Friar.

A PERFORMANCE for the benefit of Miss Enson was given on Tuesday afternoon at the Criterion. It included an act from 'Captain Swift'; four comediettas, in which many well-known actors took part; and other miscellaneous entertainments.

'THE NEW BABY' has been withdrawn from the Royalty, which house is temporarily closed. The Court Theatre is also closed. Signs that the season is not likely to be late are visible at many houses.

A NEW translation by Mr. Louis N. Parker of Sudermann's 'Heimat' will be used when, on June 3rd, the piece is produced at the Lyceum. Its title, it is understood, will be 'Magda.'

'THE SPAN OF LIFE,' a melodrama by Sutton Vane, first seen in London at the Grand Theatre, June 6th, 1892, has been revived with an entirely different cast at the Princess's. It is a tale of incredible villainy on the part of a certain Dunstan Leech, now played by Mr. Austin Melford. Its great effect is when three acrobats form themselves into a living bridge, across which the heroine and her child walk to safety. Miss Kate Tyndall plays the heroine, and Miss Sydney Fairbrother is a comic servant rejoicing in the name of Shrove Tuesday.

MISS OLGA NETHERSOLE will appear on June 6th at the Gaiety Theatre in Mr. Henry Hamilton's rendering of 'Carmen,' in which she has been seen in America.

TO CORRESPONDENTS.—G. L. C.—G. K.—A. L.—K. W. H.—G. W. & Co.—received.  
No notice can be taken of anonymous communications.



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